THE UNIVERSITY OF ALBERTA

VIOLIN SONATAS OF DOMENICO DALL'OGLIO

BY

VERNON JOHN CHARTER

©

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DOMENICO DALL'OGLIO
Frontispiece of the *XII Sonate a Violino e Violoncello o Cimbalo*, published in Amsterdam, 1738.
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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled VIOLIN SONATAS OF DOMENICO DALL'OGLIO submitted by VERNON JOHN CHARTER in partial fulfilment of the requirements for the degree of MASTER OF MUSIC in MUSICOLOGY.

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Date: Dec. 17, 1987

To June, my wife and best friend.

ABSTRACT

Violin Sonatas of Domenico dall'Oglio

by

Vernon John Charter

Domenico dall'Oglio (ca. 1700-1764), a pupil of Giuseppe Tartini, was an accomplished violinist and composer at the imperial court in St. Petersburg, Russia from 1735 to 1764. This study concerns the twenty-two violin sonatas of dall'Oglio contained in the manuscript collection of eighteenth-century Italian string music at the Music Library of the University of California, Berkeley. The focus of the research includes: (1) significant biographical and historical details connected with the career of the composer; (2) characteristics of his music which reflect the musical style of the period in which it was composed; and, (3) specific affinities with the music of dall'Oglio's contemporaries, especially his teacher, Giuseppe Tartini. A list of the composer's works, along with editions of two representative sonatas and one in facsimile appear in the Appendices.

Although the texture, melodic character, form, and rhythmic qualities of dall'Oglio's sonatas reflect, for the most part, the style of the early pre-Classical sonata (approximately 1725 to 1750), certain passages, and sometimes certain movements, reveal the lingering impression of the Baroque era. Harmonic vocabulary, ornamentation, and instrumental technique employed in these works are typical of the Italian solo violin sonata of the early to mid-eighteenth century.

Twelve of the sonatas were published in 1738; the unpublished ones, whether or not they were composed during the same period as the published works, are stylistically very similar. Dall'Oglio's sonatas are significant for what they reveal about the evolution of instrumental style in the eighteenth century. Moreover, they are technically challenging and melodically attractive, and some, at least, are worthy of a place in the repertoire of modern performers.

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ABBREVIATIONS

It., followed by a number: the catalogue number of a particular manuscript in the collection of eighteenth-century Italian instrumental music at the Music Library of the University of California, Berkeley

MGG: *Die Musik in Geschichte und Gegenwart*

MS: manuscript

New Grove: *The New Grove Dictionary of Music and Musicians*

RISM: *Répertoire International des Sources Musicales*

RMI: *Rivista Musicale Italiana*

WM: watermark

CHAPTER I

BIOGRAPHY AND HISTORICAL BACKGROUND

The most extensive accounts of the musical career of Domenico dall'Oglio are found in two sources published in 1946 and 1948 by the Swiss musicologist and historian R.-Aloys Mooser. The first, entitled "Violonistes-compositeurs italiens en Russie au XVIIIe siècle: Giuseppe (*sic.*) dall'Oglio,"[1] is one of a series of articles which preceded the publication of Mooser's monumental study of the growth of music in eighteenth-century Russia,[2] the first volume of which appeared in 1948. Before the publication of Mooser's research, knowledge of dall'Oglio's life and musical activities was limited to brief entries in a few biographical dictionaries and histories from the eighteenth, nineteenth, and twentieth centuries,[3] and to references to a handful of his works, surviving or lost, in old thematic indexes, music lexicons, and music library catalogues. Mooser's research, which traces the early stages of the development of art music in Russia, has yielded some important and previously unknown details concerning dall'Oglio's life between 1735 and 1764, the years during which the composer was employed at the Russian court. Even so, there are many years during this period, as well as during the first three decades or more of his life, about which very little is known.

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[1] R.-Aloys Mooser, *Rivista Musicale Italiana,* XLVIII (1946), pp. 219-229. The name "Giuseppe" in the title is an error, and should read "Domenico."

[2] R.-Aloys Mooser, *Annales de la Musique et des Musiciens en Russia au XVIIIme Siècle,* 3 vols. (Geneva: Mont-Blanc, 1948-1951).

[3] Perhaps the earliest biographical portrait appears in Ernst L. Gerber's *Historisch-Biographisches Lexikon der Tonkünstler (1790-1792),* 2 vols. in 1, ed. Othmar Wessely (Granz, Austria: Akademische Druck und Verlaganstalt, 1977), II, col. 41, 42. Gerber's 20-line entry appears to have been the basis for subsequent references to dall'Oglio by Fétis, Lutgendorff, and van der Straeten (see bibliography).

Italy: *ca*. 1700-1735

According to Fétis, Domenico dall'Oglio was born in Padua around the beginning of the eighteenth century[4] and lived in that city until 1735. Almost nothing is known about his family or the circumstances of his education. Apart from the fact that his brother Giuseppe (*ca*. 1710- *ca*. 1794) became a cellist of some repute in Padua and later, like Domenico, at the Russian court, no other family connection has been positively identified. Mooser speculates that a certain Pietro dall'Oglio, who served between 1713 and 1718 as *maestro di coro* at the Ospedale della Pietà in Venice (to which institution Vivaldi devoted a great part of his life), may have been the father of Domenico dall'Oglio, or a close relative.[5] However, more recent research reveals that the name dall'Oglio, in this case, was a pseudonym used by a Pietro Scarpari, whose relatively brief tenure at the Pietà was more or less undistinguished.[6] Likewise, the music theorist and organist Giovanni dall'Oglio (1739-1832), according to Vincent Duckles, was no relation of the two brothers fram Padua.[7]

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[4] F.J. Fétis, *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique,* 2nd ed., 10 vols. (Paris, 1875; reprinted Brussels: Culture et Civilization, 1963), II, p. 416.

[5] Mooser, *Annales,* I, p. 131; cf. also A. Sartori, "Antonio Vivaldi," *Rivista della Città di Venezia,* April 1928, p. 329.

[6] Michael Talbot, *Vivaldi* (London: J.M. Dent & Sons, Ltd., 1984), pp. 49-50.

While it is generally assumed that dall'Oglio was a pupil of Giuseppe Tartini (1692-1770),[8] he may well have been a fairly experienced musician by the time he met that master. His studies with Tartini most likely began some time after 1721, when Tartini assumed the direction of the music chapel at St. Anthony's,[9] and probably after the founding of the great violinist's famous music academy in 1727-1728. Whatever his formal training, he could hardly have escaped the influence of the great Venetian composers Antonio Vivaldi (1675-1743)[10] and Tomaso Albinoni (1671-1750), growing up as he did in the fertile musical environment of the Venetian Republic, which for more than a century previous had been a centre of international significance in the development of Baroque musical practice. Although dall'Oglio's musical style, in both his sonatas and his concertos, belongs in many respects to a later generation of composers, identified primarily with the musical ideals of Tartini, the impact of Vivaldi, and even of Corelli, is nonetheless still evident at many points.

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[7] Vincent Duckles, "Dall'Oglio, Domenico," *The New Grove Dictionary of Music and Musicians,* 20 vols., ed. S. Sadie (London: Macmillan, 1980), V, p. 166.

[8] Mooser's conjecture (*Annales* I, *loc. cit.*) that dall'Oglio may actually have studied with Vivaldi is without documentary support and is based on the erroneous speculation (referred to above) that Pietro Scarpari, alias dall'Oglio, was related to Domenico dall'Oglio.

[9] Tartini assumed the direction of the music chapel at St. Anthony's in 1721; however, between 1723 and 1726, he was employed by Count Kinsky at the Bohemian court in Prague--his only prolonged absence from Padua after 1721.

[10] The almost universal distribution of such works as Vivaldi's *L'estro armonico,* op. 3 made his works models for composers throughout Europe in the first half of the eighteenth century. There are more than a few similarities between the concertos of Vivaldi and dall'Oglio.

Dall'Oglio's association with Tartini must have begun some time prior to 1732, since on December 29 of that year he was engaged as a violinist in the orchestra of St. Anthony's Basilica,[11] of which Tartini himself was *primo violino e capo di concerto*. Most likely dall'Oglio had already sat for some time under Tartini's tutelage, at his *scuola della Nazioni* (School of Nations), which for more than forty years after 1728 attracted aspiring violinists to Padua, not only from Italy, but from other European countries, to study performance and composition with the great virtuoso.

Russia: 1735-1764

In 1735 a delegation from the Russian empress Anna Ivanovna, led by the Italian violinist Pietro Mira,[12] travelled throughout Italy, enlisting professional artists for the newly established imperial theatre at St. Petersburg. Among the troupe of musicians, singers, actors, dancers, and theatre technicians who returned with Mira to

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[11] Vincent Duckles and Minnie Elmer, *Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music in the University of California, Berkeley Music Library* (Berkeley and Los Angeles: University of California Press, 1963), p. 163.

[12] Mira was a violinist in the orchestra at St. Petersburg between 1733 and 1740. Cf. Mooser, "Violonistes-compositeurs . . . Pietro Mira dit Pedrillo," *RMI*, XLVI (1942), pp. 273-293.

Russia were Domenico dall'Oglio and his younger brother, Giuseppe, who by all accounts was an exceptionally fine cellist.[13]

The Italian artists found, on their arrival at St. Petersburg in the summer of 1735, a regime which had eagerly embraced European culture, at least among the nobility, and had built theatres at the royal palaces in both Moscow and St. Petersburg--establishments which for several decades were to be dominated by Italian artists. The "Europeanizing" of Russia had begun in the early seventeenth century, with the founding of the Romanov dynasty, but gained little momentum until early in the eighteenth century, with the political and social reforms of Peter I (Peter the Great), who ruled Russia from 1682 to 1725. Although his program for westernizing Russian society was aimed primarily at strengthening the country's economic and military position, he encouraged the introduction of European ideas and culture among the nobility. As a result, during his reign, along with academics, engineers, foreign diplomats, artists and military advisers, a modest number of foreign musicians found their way to the palaces of Moscow and St. Petersburg.[14]

It was not until after 1730, however, with the accession of Anna Ivanovna (reigned 1730-1740), that the arts, and music in particular, became a favoured concern of the Russian rulership. For Anna's coronation, a company of Italian musicians and actors from the court of Friedrich-August II, prince-elector of Poland and Saxony, entertained the Russian aristocracy in St. Petersburg with a repertoire of *commedia dell'arte* plays and musical comedies, as well as a performance on December 11, 1731, of Giovanni Alberto Ristori's operatic comedy, *Calando,* the first performance of a complete opera in Russia.[15] Anna, who was passionately fond of such spectacles, promptly set about to establish a permanent Italian theatrical company at St. Petersburg. Although a few excellent musicians were recruited between 1731 and 1733,[16] the band of 34 instrumentalists, singers, actors, dancers, and theatre personnel which arrived in 1735 constituted the core of this company. For nearly three decades after 1735, Italian music and theatre held a virtual monopoly in the cultural life at the court; throughout this period, Domenico dall'Oglio was a significant figure in the annals of this insular, but culturally enlightened society.

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[13] A brief biography of Giuseppe dall'Oglio is found in Mooser, *Annales,* I, pp. 136-139.

[14] *Ibid.,* pp. 25-32.

Details of dall'Oglio's life in Russia are scattered and mostly anecdotal. The first record of his activities at the court presents him in rather ignominious circumstances, the result of a liaison with an actress from the company. A certain Rosa Pontremoli, who played soubrette roles in the theatre, became pregnant soon after the troupe's arrival in Russia, and for some time was unable to appear on the stage. When dall'Oglio's part in the affair came to light, it was decreed, probably by the empress herself, that "Sig. Domenico must perform in her place at the theatre, the parts of the *maid*"[17]--a situation which must have made him the object of considerable laughter and ridicule among his associates.

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[15] The troupe remained in Russia from February through December of 1731. The excellent violinist, Giovanni Verocai and the violoncellist Gasparo Janeschi, members of this company, remained in St. Petersburg as permanent members of the imperial orchestra.

[16] Notable among these were Luigi Madonis and Pietro Mira, violinists and composers who played in the imperial orchestra throughout much of dall'Oglio's career, and Christina-Maria Avoglio, a soprano who later distinguished herself in England in performances of Handel's oratorios, including the Dublin premiere of *Messiah.*

Dall'Oglio's principal duties in St. Petersburg were connected with the court orchestra--an ensemble made up mostly of German wind players and Italian string players, among whom were a number of exceptional violinists, who, like dall'Oglio, were also significant composers in their own right.[18]

The musical establishment at St. Petersburg was presided over by the Neapolitan composer and *maestro di cappella* Francesco Araja (1700-1770), who was among the musicians who were enlisted by Pietro Mira in 1735. During his twenty-year tenure in this position, he composed or adapted numerous Italian operas for performance at the imperial theatre. The first of these, Araja's *La forza dell'amore e dell'odio* (The Power of Love and Hatred), was premiered in the newly built theatre at St. Petersburg January 29, 1736 (old calendar).[19] The event, which marked the first performance in Russia of an *opera seria*, was reported in the St. Petersburg *Gazette*, with special reference to the "finest musicians" featured in the performance, among whom were listed "Domenico dall'Oglio who played violin [and] Giuseppe dall'Oglio who played violoncello."[20]

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[17] Jakob von Stählin, *Nachrichten von der Musik in Russland,* in J.J. Haigold, *Beylagen zum neuveränderten Russland* (Leipzig, Riga, 1769-1770), 2 vols, p. 401; as quoted by Mooser, *Annales,* I, pp. 131-132: ". . . le Sig. Domenico dut jouer à sa place, sur le theâtre de la cour, les parties de la serva. . .". Rosa Pontremoli left the service of the Russian court in 1738; however, she remained in St. Petersburg until her death in 1746, perhaps, as Mooser suggests, as dall'Oglio's mistress. Cf. *Annales,* I, p. 151.

[18] Mooser, *Annales I,* pp. 97, 120.

[19] R.-Aloys Mooser, *Opéras, Intermezzos, Ballets, Cantates, Oratorios joués en Russie durant de XVIIIe siècle* (Bâle: Editions Bärenreiter, 1964), pp. 60-61. Cf. also *Annales,* I, pp. 160-167.

Along with performances in the operas and other musical events which occurred regularly at the palace, dall'Oglio found opportunity to compose (and presumably to perform) a variety of his own compositions, both instrumental and vocal. His first major publication, entitled *XII Sonate a Violino e Violoncello o Cimbalo*, appeared in 1738, printed by the Amsterdam publisher Gerhard Witvogel. These sonatas, published concurrently with similar sets by Giovanni Verocai and Luigi Madonis, also violinists in the court orchestra, were, according to Mooser, the first such works ever to be published by composers living in Russia.[21]

The imperial theatre suffered a setback in 1738, with the loss of a number of performers who returned to Italy that year. Unable to produce operas with such depleted forces, Francesco Araja returned to Italy in 1740 to enlist more musicians. During his absence the empress died and was succeeded by the young czar Ivan Antonovitch. Within a year, however, he was dethroned and replaced by the new empress Elisabeth Petronovna, who reigned until 1762. In the absence of Araja, whose duty it would have been to compose music for the coronation of the empress, May 29, 1742, the Italian musicians of the court prepared a performance of *La clemenza di Tito* (libretto by Metastasio; music by Adolf Hasse), with additional arias composed by Domenico dall'Oglio and Luigi Madonis. In addition, dall'Oglio furnished the music for the prologue, *La Russia afflita e riconsolata* (Russia, Sorrowful and Consoled),[22] in which the virtues and glories of the new sovereign were duly extolled. Jakob von Stählin, a German historian attached to the court, and also the librettist for the Prologue, wrote concerning the performance:

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[20] Mooser, *Annales*, I, p. 166.

[21] Mooser, "Violonistes-compositeurs," XLVIII (1946), p. 223. For the provenance of these sonatas, see Appendix A, p. 91.

> . . . the capable Domenico dall'Oglio put to music my prologue, *la Russia afflita e riconsolata,* and did so with such a keen sense of passion, that during the performance, especially during the *aria* of Ruthenia: "*Ah! miei figli,*" . . . the tender empress herself could not restrain her tears.[23]

Mooser indicates that for the same celebration, dall'Oglio may also have composed the two ballets, *La joie des nations à l'apparition d'Astrée à l'horizon russe, et le retour de l'âge d'or* (The Joy of the Nations at the Appearance of Astrée on the Russian Horizon, and the Return of the Golden Age) and *La pomme d'or au banquet des dieux, et le jugement de Paris* (The Golden Apple at the Banquet of the Gods and the Judgment of Paris), which framed the performance of Hasse's opera. At the time, dall'Oglio was the only composer at the Russian court, apart from Luigi Madonis, and the fact that he was closely connected with other aspects of the celebration seems to support Mooser's surmise that he was the composer of these ballets.[24]

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[22] Mooser, *Opéras, Intermezzos,* p. 123; *Annales,* I, pp. 133, 187-195. The music has not survived.

[23] Von Stählin, *op. cit.,* I, p. 404 and II, pp. 93-94; as quoted by Mooser, *Annales,* I, p. 193: ". . . l'adroit Domenico dall'Oglio mit en musique mon prologue, *la Russia afflita e riconsolata,* cela avec un si vif sentiment des passions, qu'au cours de la représentation, principalement pendant *l'aria* de Ruthenia: '*Ah! miei figli,*'. . . la tendre Impératrice elle-même fut incapable de retenir ses larmes."

Several years after the coronation of Elisabeth, probably around 1747, dall'Oglio was involved in a conspiracy which might have had disastrous consequences had it been discovered. The heir apparent, Prince Peter Feodorovitch (later Peter III), had angered certain influential officials in the court by marrying an insignificant German princess, who by her marriage had become the Duchess Catherine Alexeievna. Hatred towards the young girl was such that almost all personal correspondence with her family was forbidden. In this circumstance, a letter from her mother was smuggled to her by a visiting Italian named Sacramoso. To the letter was attached a message that "from an Italian musician . . . he would receive [her] response."[25] Catherine, who eventually became the empress Catherine the Great, later recounted the way in which the message was delivered:

> At the first concert held for the grand-duke, I walked around the orchestra and stopped behind the chair of the solo violinist d'Ologlio [*sic.*], who was the man whom I had been told to contact. When he saw me appear behind his chair, he pretended to take his handkerchief from the pocket of his coat, and in the process, opened his very large pocket. I nonchalantly slipped my letter into it, proceeded to the other side, and nobody suspected a thing. Sacramoso, during his stay at Petersburg, smuggled two or

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[24] Mooser, *Annales,* I, pp. 133, 194-195. The ballet scores are lost.

[25] Catherine II, *Mémoires écrit par elle-même* (London, 1859), p. 92; quoted in Mooser, *Annales,* I, p. 134: ". . . par un musicien italien . . . il attendait ma répouse."

> three notes of the same sort to me, and my replies were returned by the same means.[26]

The event passed undetected, but not forgotten, for it was recorded by Catherine in her *Mémoires*.

In 1753,[27] the Paris publisher Antoine Petit released dall'Oglio's *Sei Sinfonie a due violini, alto viola e basso, Op. 1,* of which a copy survives in the Bibliothèque nationale in Paris. Shortly after the publication of these symphonies, dall'Oglio prepared an additional collection of symphonies, apparently the first of their kind, based on themes drawn from Russian folk tunes. Jakob von Stählin, with whom dall'Oglio had previously collaborated for the coronation festivities, describes these compositions:

> The brilliant composer and violinist had the idea to write some *Sinfonie alla russa,* which were so unanimously successful that in future he always had one of them played at the regular concerts. . . . He had chosen some popular melodies, or well-known peasant tunes, which he ornamented in the best Italian taste in an allegro, an andante, and a presto.[28]

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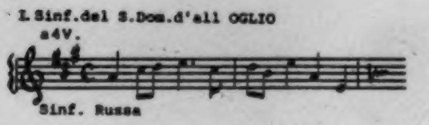
[26] *Ibid:* "Au premier concert qu'il y eut chez le grand-duc, je fis le tour de l'orchestre, et m'arrêtai derrière de la chaise du violon soliste d'Ologlio, qui était l'homme qu'on m'avait indiqué. Lorsqu'il me vit arriver derrière sa chaise, il fit semblant de prendre son mouchoir dans sa poche de son habit, et par là ouvrit cette poche toute grande. J'y glissai, sans faire semblant de rien, mon billet, je m'en allai d'un autre côté et personne ne se douta de rien. Sacramoso, pendant son séjour à Pétersbourg, me glissa encore deux ou trois billets ayant trait à la matière, et mes répouses lui furent redues de même."

[27] Mooser, "Violonistes-compositeurs," XLVIII (1946), p. 227; *RISM* gives the date 1745.

[28] Von Stählin, *op. cit.,* II, p. 100; quoted in Mooser, *Annales,* I, p. 133: "Ce compositeur et violoniste plein de feu, eut l'idée d'écrire aussi quelques *Sinfonie alla russa* qui eurent un succès si unanime, que désormais il en fut toujours une aux concerts habituels.

Unfortunately, although at least one of these symphonies is known to have been published, no copies have survived. All that remains is the incipit of a *Sinf[onie] russa* in the *Breitkopf Thematic Catalogue, 1762-1787.*[29]

Figure 1: *Breitkopf Thematic Catalogue, 1762-1787,* p. 216.



Contemporary accounts indicate that Domenico dall'Oglio was held in the highest regard by all his royal patrons. In April of 1754, when the Russian court journeyed to Moscow for the celebration of the anniversary of the empress's coronation, dall'Oglio was one of four musicians called to perform for Her Imperial Majesty at a gala banquet held at the Kremlin.[30] The violinist's favoured status is also attested to by the fact that his salary throughout most of his career was nearly double that of most of the other members of the orchestra.[31] In 1762, at the accession of the czar Peter III, when some of the members of the theatre and orchestra were dismissed, one

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. . . Il avait choisit quelques-unes des mélodies populaires ou de paysans les plus répandues et, à leurs diverses répétions, il les ornait, avec le meilleur goût italien, dans un allegro, un andante et un presto."

[29] *The Breitkopf Thematic Catalogue, 1762-1787,* ed. Barry S. Brook (New York: Dover Publications, 1966), p. 216.

[30] Mooser, *Annales,* I, pp. 134-135.

[31] *Ibid.,* p. 135.

of the first acts of the new ruler was to confirm dall'Oglio's status as a court musician, with the further provision that he would share the duties of concertmaster with the violinist Pietro Peri.[32]

For some of dall'Oglio's associates, the favour of the new emperor soon proved to be a serious liability, for with the forced abdication of Peter III in June of 1762, and his assassination a few days later, many of the Italian artists whom the ill-fated czar had retained found it suddenly expedient to leave the country.[33] Domenico dall'Oglio, notwithstanding his close ties with the deposed emperor, was allowed to remain in his accustomed position in the orchestra. The new empress, Catherine, was doubtless fully aware of his reputation as a performer, and perhaps retained him for that reason. Furthermore, she may have remembered the grave risks that the violinist had undertaken in her behalf some fifteen years earlier. At any rate, dall'Oglio and his brother remained at the Russian court two years after Catherine had usurped the throne.

In 1764, after twenty-nine years of service at the Russian court, dall'Oglio decided to retire and to return to Italy, taking with him a fairly sizeable fortune. Accompanied by his brother, Giuseppe, he began the journey in the summer of that year. They had travelled less than 300 kilometres, however, when at Narva, on the Gulf of Finland, Domenico suffered a stroke, died shortly thereafter, and was buried in that town, leaving his brother to return to Italy alone.[34]

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[32] *Ibid.*, p. 350.

[33] *Ibid.*, p. 353. Even the revered Francesco Araja, whom Peter had recalled from Italy after several years of retirement, and Pietro Peri, co-concertmaster with dall'Oglio, left at this time.

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[34] *Ibid.*, p. 135. A different (unidentified) source quoted in Duckles and Elmer, p. 163, indicates that dall'Oglio's death was the result of an accident.

CHAPTER II

THE BERKELEY MANUSCRIPT COLLECTION OF EIGHTEENTH-CENTURY ITALIAN INSTRUMENTAL MUSIC

Most of the music discussed in this study is included in a large manuscript collection of eighteenth-century Italian instrumental music located in the Music Library of the University of California at Berkeley. The collection was discovered in the 1950s by the American musicologist and Tartini scholar, Paul Brainard,[35] and was purchased by the University of California in 1958. It appears to be part of a large body of musical works gathered in the mid-to-late eighteenth century for the use of the Italian violinist, Giuseppe Tartini (1692-1770), and his associates at the Basilica of St. Anthony in Padua, the location of Tartini's famous music academy and the centre of his activities between 1721 and his death in 1770.[36]

The Berkeley collection is said to be "the largest single body of works of the Tartini school preserved intact from the 18th century to the present day."[37] Nearly half the items in the collection are by

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[35] Brainard came across the collection while doing research in Göttingen in 1957 for a Ph.D. dissertation on the sonatas of Tartini. Learning that the collection was offered for sale, he notified Professor Vincent Duckles, Music Librarian at the University of California, Berkeley, who recommended its purchase by the University.

[36] For the history of the Berkeley collection, as well as a summary of its contents, see Duckles and Elmer, *Thematic Catalog*, pp. 1-21.

[37] *Ibid.*, p. 1.

Tartini and his pupil, Michele Stratico (1728-1782?),[38] who until recently was almost completely unknown.[39] The repertoire also features compositions by at least twelve other composers known to have studied with Tartini, including a significant body of works by Paolo Alberghi (1716-1785), Pietro Hellendaal (1721-1799), Pietro Nardini (1722-1793), and Domenico dall'Oglio (*ca*. 1700-1764).[40] Of particular musicological interest are the large number of previously unknown compositions by Alberghi, dall'Oglio, and Stratico which have come to light with the discovery of the Berkeley collection.

Since very few of the Berkeley manuscripts are autographs,[41] the collection yields little primary evidence regarding actual dates of composition. However, studies of watermarks on paper used in the collection, together with what has been learned from analysis of the handwritings, lead Vincent Duckles and Minnie Elmer, who pioneered the study of the Berkeley manuscripts, to conclude that the bulk of works in the collection were gathered and copied during the late years of Tartini's life (1760s), or at the latest, within the decade following his death (1770-1780), that the manuscripts originated in or near Padua, and that "they represent the work of musicians and copyists associated in one capacity or another with the musical chapel at St. Anthony's."[42]

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[38] The birth date indicated in Duckles and Elmer, *Thematic Catalog,* James L. Jackman, *New Grove,* and Minnie Elmer, *MGG* is *ca*. 1721. However, a letter from Stanislav Tuksar, of the Institute of Musicology, Zagreb, Yugoslavia, to the Music Library, University of California, Berkeley, August 30, 1979 states that Stratico was born in 1728.

[39] The only detailed study to date of Stratico's music is Michael T. Roeder's *Sonatas, Concertos, and Symphonies of Michele Stratico* (Unpublished Ph.D. dissertation, University of California, Santa Barbara, 1971). The only modern published edition of Stratico's music is *Michele Stratico: Sonatas and Concerto for Violin,* ed. Michael Roeder, (*Series of Early Music,* general editor Karl Geiringer, Bryn Mawr, PA: Theodore Presser Co., 1976).

[40] Other pupils of Tartini included in the collection are Pasquale Bini (1716-1768), Domenico Ferrari (1722-1780), Aloisio Lodovico Fracassini (1733-1798), Johann Georg Holzbogen (d. 1755), Filippa Manfredi (1729-1780), Angelo Morigi (1725-1801), Antonio Nazari (f. 1770), and Joseph Touchemoulin (1727-1801).

[41] A few of the Alberghi scores appear to be autographs; in addition, one ornamented slow movement (It. 1016) is in Tartini's hand.

Works by Domenico dall'Oglio in the Berkeley Collection

The Berkeley collection is an especially significant repository of music by Domenico dall'Oglio, whose violin sonatas are the subject of the present study. Of the twenty-two sonatas in the collection which bear his name, twenty are copied in handwritings positively identified with copyists associated with the music chapel at St. Anthony's. Watermark studies indicate that most of the sonatas appear to have been copied during the period when the main body of the collection was being prepared--during the 1760s and 1770s. Since dall'Oglio was directly associated with St. Anthony's until 1735, both as a pupil of Tartini and as a professional violinist, it may be that the copies in the Berkeley collection were made from autograph copies made before that date and placed in the library of the *cappella* before his departure from Italy in 1735. Twelve of the sonatas in the Berkeley library were published in 1738 by the Amsterdam printer Gerhard Witvogel. Copies of this edition are found in several libraries in Europe.[43] A second set of twelve sonatas was published posthumously in 1778 in Venice by Bartolomeo Ricci. Although a single copy of this publication is known to survive in the Benedetto Marcello Museum in Venice, it is not known whether any of the sonatas in that edition are included among the Berkeley sonatas.[44]

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[42] Duckles and Elmer, *Thematic Catalog*, p. 10.

The seventeen violin concertos by dall'Oglio in the Berkeley collection were gathered during approximately the same period as the sonatas. Although Fétis and Gerber both allude to the existence of concertos by dall'Oglio, no record of these works has been found in any other collection, and none has been published. It may well be that the examples preserved in the Berkeley Music Library are the only surviving copies of dall'Oglio's concertos.

A complete listing of works known to have been composed by Domenico dall'Oglio is included in Appendix A, pages 91-93.

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[43] See R.-Aloys Mooser, "Violonistes-compositeurs," XLVIII (1946), p. 223.

[44] Requests to the Benedetto Marcello Museum for information concerning the posthumous (1778) edition and/or microfilms of the works it contains, have to date received no reply. A photograph of the first movement of the set indicates that at least that movement is not included in the Berkeley collection. Cf. Mooser, *Annales,* I, p. 368.

CHAPTER III

THE VIOLIN SONATAS

Dall'Oglio's first published works appeared in 1738, three years after his emigration to Russia. The *XII Sonate a Violino e Violoncello o Cimbalo, Opera Primo,* published in Amsterdam by Gerhard Witvogel, were dedicated to dall'Oglio's patron, Count Rinaldo Löwenwolde, a high-ranking official at the Russian Court, whose duties included the care and welfare of the expatriate artists employed in the service of the court. The 1738 collection was subsequently reprinted in Paris in 1751 by Le Clerc.[45]

A second volume of sonatas, titled *XII Sonates à Violon Seul et Basse Continue,* was published posthumously in 1778 in Venice by Bartolomeo Ricci. This publication, dedicated to the Archduke Paul Petrovitch, was arranged by dall'Oglio's brother Giuseppe, whose dedicatory preface refers to the sonatas as "these last works from the Muse of my late brother."[46]

The Berkeley collection contains copies of twenty-two sonatas for violin and continuo by dall'Oglio (It. 325-346[47]). Copies of all twelve sonatas published in 1738 are included, in addition to ten unpublished sonatas, two of which are attributed elsewhere to Tartini (It. 331 and 340).[48]

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[45] Only four copies of the 1738 edition and one of the 1751 edition are known to survive in European libraries; cf. Mooser, "Violonistes-compositeurs," XLVII (1946), p. 223; also Appendix A, p. 91.

[46] Mooser, *Annales,* I, p. 389.

[47] The abbreviation *It.* followed by a number indicates the catalogue number for works in the Berkeley collection, as given in Duckles and Elmer, *Thematic Catalog.*

Unless any of the works available to us predate dall'Oglio's period of study with Tartini, the sonatas under discussion were most likely composed no earlier than 1726. Although Tartini was appointed *maestro di concerto* at St. Anthony's in 1721, it was only in 1726 that he settled permanently in Padua, and in 1727 or 1728 that he opened his school for violinists. The year 1738 is the obvious *terminus post quem* for the composition of the twelve sonatas published at that time. Allowing for the considerable time usually required for engraving and printing, it is likely that most of these works were composed before dall'Oglio's move to Russia in 1735. If Giuseppe dall'Oglio's reference in the 1778 posthumous edition to the "last works" of his brother is to be taken literally, then we may infer that these sonatas were composed much later than the first set--perhaps after 1750.

It is not possible, on the basis of external evidence, to date with any certainty the ten unpublished sonatas in the Berkeley collection. Watermarks are of no assistance in this regard, since they reveal only that most of these works were likely copied no earlier than 1776--twelve years after the composer's death.[49] At the same time, the sonatas in question are more or less similar in style and form to the works published in 1738, and may therefore have been from approximately the same period. Of course, since he was relatively isolated from the mainstream of European musical culture for the last half of his life, it may also be that dall'Oglio's style changed little during that time. Thus, the unpublished sonatas cannot be dated with any certainty.

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[48] Paul Brainard's catalogue of Tartini's sonatas lists It. 331 as D. 17 and It. 340 as G. 29. The Berkeley collection contains a second copy of It. 340 (It. 753), which attributes the work to Tartini. Brainard believes that dall'Oglio is probaby the composer of both sonatas. Cf. P. Brainard, *Le Sonate per Violino di Giuseppe Tartini* (Milan: Carisch S.P.A., 1957), pp. 32, 86 and Duckles and Elmer, *Thematic Catalog*, pp. 166, 310.

[49] The date is based on similar watermarks found on Haydn manuscripts at Esterháza. The watermark in question appears on a manuscript dated 1776. See Duckles and Elmer, *Thematic Catalog*, p. 10.

General Features

The sonatas are scored on a two-stave system, the upper staff containing the solo part and the lower staff the bass line. Eight of the works are supplied with bass figures, while one (It. 345) has figures for only the first eleven measures of the opening movement. The remaining thirteen sonatas are unfigured.[50] Although published sonatas of the period (including dall'Oglio's) usually included figured bass (for the benefit of inexperienced players), the harmonic simplicity of these works was such that experienced performers, such as those associated with Tartini's circle, could realize the continuo part without figures. Thus many of the copies in the collection appear without figures--a feature which became the normal practice by the mid-eighteenth century.[51]

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[50] It is significant that all of the sonatas without figures in the Berkeley collections were made by the same copyist (designated as Hand A). Apparently it was the editorial policy of this copyist to omit figures, even if they were included in his source.

Number and Disposition of Movements

Of the thirteen composers represented in the Berkeley collection known to be pupils of Tartini, Domenico dall'Oglio was among the earliest. This fact is born out not only by a comparison of birth dates, but by the fact that dall'Oglio alone among this group (except for Tartini) includes four-movement sonatas among his compositions. Although Tartini's early sonatas frequently have four or more movements, the normal pattern for sonatas by composers of his school by approximately 1740 was three movements (most frequently in the slow/fast/fast ordering of movements).

Eight of the sonatas by dall'Oglio in the Berkeley collection are of the four-movement variety, the movements arranged in the slow/fast/slow/fast pattern more or less conventionalized by Arcangelo Corelli in his church sonatas, Opera 1 and 3 (1681 and 1689). The other fourteen of dall'Oglio's sonatas contain only three movements, all but two of which are cast in the slow/fast/fast pattern. The two exceptions are It. 344, in which the order is slow/slow/fast, and It. 345, which uses the relatively rare (at this period) fast/slow/fast sequence.

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[51] Many of the works from this period by other composers represented in the Berkeley collection display this characteristic. For example, all of the 156 sonatas by Michele Stratico (1728-1782?) in the collection are without figures.

Although the four-movement format was eventually superceded by the three-movement design, we cannot, in the case of dall'Oglio, conclude that the sonatas in four movements were necessarily earlier works than those in three. In fact, the *XII Sonate,* published in 1738, included an equal number of both types. A curious feature of this edition is the fact that four of the sonatas which appear in the Berkeley collection as three-movement works were printed in the published edition with an *additional* slow movement (placed between the two fast movements) which is *not* included with these sonatas in the Berkeley collection. These four sonatas plus two other four-movement examples make up one-half of the published set, the other half being three-movement works. Perhaps when the Berkeley copies were made, three decades or more after the publication of the 1738 edition, a copyist chose to omit the third movement of some (originally) four-movement sonatas, since the three-movement arrangement was by that time fully standardized.

In arranging the works of his first opus as he did, dall'Oglio may have taken as his model Tartini's *Sonate,* Opus 1, published in 1734. Tartini divides this collection evenly between works of the *da chiesa* variety (five out of six of which are in four movements) and the *da camera* variety (all six of which have three movements). However, unlike Tartini, who makes a consistent distinction in his Opus 1 between the rather scholastic, polyphonic style of the four-movement sonatas and the more lyrical, homophonic style of the three-movement works, dall'Oglio employs a more or less heterogeneous distribution of elements from both styles within three-movement and four-movement works alike. Most significant is the absence of any fugal movements, such as were conspicuous in the *da chiesa* works of Tartini and most of his predecessors.

Tonality and Mode

Nineteen out of the twenty-two sonatas under consideration begin and end in major keys. This extreme preference for the major mode far exceeds the tendencies of most other Baroque composers. According to William Newman,

> . . . Corelli wrote nearly as many sonatas in minor as in major keys, whereas Bach and Handel preferred major in a ratio of roughly two to one, and Tartini and Locatelli in a ratio more nearly three to one.[52]

Dall'Oglio, in most cases, reserves the minor mode for inner movements--usually the third movement of the four-movement sonatas.

Without exception, the sonatas in this collection conclude in the key and mode of the opening movement. The three-movement works, with two exceptions, maintain the same key throughout. The exceptions are It. 344 and 345, which, as we have already seen, are marked by other unusual features. The former moves to the submediant for the central movement; the latter to the mediant. In both cases the middle movement is slow rather than Allegro. Perhaps these are sonatas which were originally in four movements, with the opening movement omitted, rather than the slow inner movement, which was sometimes in a different key. Eight out of the twelve sonatas in four movements retain the same key (though not necessarily the same mode) throughout

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[52] William Newman, *The Sonata in the Baroque Era*, 4th ed. (New York: W. W. Norton, 1983), p. 79.

TABLE I

Tonality and Mode in the Sonatas of Domenico dall'Oglio

Three-movement Sonatas

It. number	Keys by Movement	Number in 1738 Edition
330	D, D, D	2
331	D, D, D	
332	E♭, E♭, E♭	
333	E♭, E♭, E♭	8
334	E, E, E	
335	e, e, e	12
336	F, F, F	5
344	a, F, a	9
345	B♭, d, B♭	10
346	B♭, B♭, B♭	

Four-movement Sonatas

(Entries in brackets refer to movements added in the 1738 Amsterdam edition.)

It. number	Keys by Movement	Number in 1738 Edition
325	C, C, c, C	
326	C, C, c, C	7
327	C, C, [a], C	1
328	C, C, c, C	
329	C, C, F, C	
337	G, G, [b], G	11
338	G, G, [g], G	6
339	G, G, D, G	
340	G, G, g, G	
341	g, g, g, g	4
342	A, A, a, A	
343	A, A, [A], A	3

all movements. In all but two of the four-movement works, the third movement is distinguished from the other movements either by a change of mode (six examples) or by the use of a related key (four examples).

There is a remarkable correspondence in dall'Oglio's sonatas between tonality and sonata-type. With only one exception (It. 344), all works in C, G, and A are in four movements (taking into account the additional slow movements in the 1738 edition), while works in D, E flat, E, F, and B flat are invariably set in three movements. Perhaps the composer attached a special significance to the keys of C, G, and A, and thus reserved them for the more substantial works.

Metre and Tempo

As Table II indicates, first and second movements, as a rule, feature simple metres, with common time and 3/4 being the most frequently chosen signatures. As is customary in most Italian sonatas of the period, final movements of both three- and four-movement sonatas are usually light and dance-like; in these, the great majority are either 2/4 (9 examples), 3/8 (5 examples), or 12/8 (5 examples). Penultimate slow movements in sonatas of four movements reveal a more or less even distribution of simple duple and triple metres, while the single instance of compound time in these movements occurs in a pastorale-like passage in 12/8 (It. 326/III).

Although some movements can be identified with specific Baroque dance-types (for example, the Corrente, the Siciliano, and the Gigue), dance titles are never used. The greatest variety of abstract tempo

TABLE II

Metre in the Sonatas of Domenico dall'Oglio

Movement Number	I	II	III	Finale
It. 325	C	C	C	3/4
It. 326	C	3/4	12/8	2/4
It. 327	3/4	C	[C]	12/8
It. 328	C	C	3/4	12/8
It. 329	C	C	3/4	2/4
It. 330	C	C		3/8
It. 331	C	3/4		2/4
It. 332	3/4	2/4		12/8
It. 333	C	2/4		3/8
It. 334	C	3/4		2/4
It. 335	C	C		3/4
It. 336	C	2/4		3/8
It. 337	12/8	2/4	[3/4]	12/8
It. 338	3/4	C	[C]	2/4
It. 339	3/4	C	2/4	2/4
It. 340	C	C	C	3/8
It. 341	C	3/4	3/4	2/4
It. 342	3/4	C	2/4	2/4
It. 343	C	3/4	[C]	2/4
It. 344	3/4	C		¢
It. 345	C	3/4		3/8
It. 346	3/4	2/4		12/8

TABLE III

Tempo Indications in the Sonatas of Domenico dall'Oglio

First Movements	
Adagio	10
Grave	5
Largo	2
Larghetto	1
Larghetto Affettuoso	1
Andante	1
Cantabile	1
Allegro Affettuoso	1

Second Movements	
Allegro	20
Andante	1
Largo	1

Third Movements (4-movement sonatas)	
Andante	4
Adagio	2
Largo	2
Cantabile	1
Andantino	1
Grave	1
Largo/Allegro	1

Finales	
Allegro	16
Presto	4
Variazioni	1
________	1

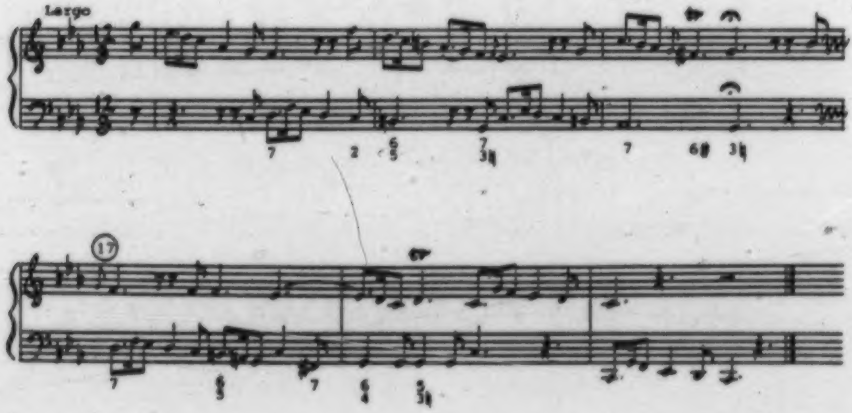
designations occurs in the slow movements; the most commonly used tempos in these cases are Adagio and Grave in opening movements and Andante, Largo and Adagio in subsequent slow movements (see Table III). All second movements except the two atypical slow examples are marked Allegro, and most finales either Allegro or Presto. In addition to the single finale designated "Variazioni" (It, 325/IV), three other final "Allegro" movements are theme and variations.

Texture

While standard two-stave scoring is used for all of dall'Oglio's sonatas, the texture varies considerably among movements. "Texture," in this connection, refers to the relationship between the solo line and the accompaniment, as well as to the relative importance accorded to each.

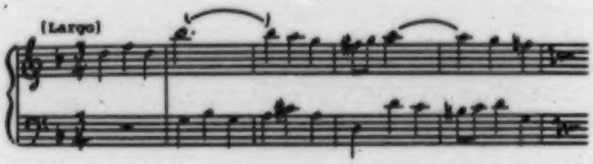
A few slow movements display fully contrapuntal textures; that is, a true balance of melodic significance exists between the solo part and the bass line, with systematic imitation of musical ideas occurring between the two lines. For examples, in the brief but delightful Siciliano-like movement from It. 326 (third movement), solo and bass participate throughout in an imitative dialogue, in which the bass, in fact, has the last word!

Figure 2: Dall'Oglio, Sonata, It. 326/III, Largo, mm. 1-3; 17-19.



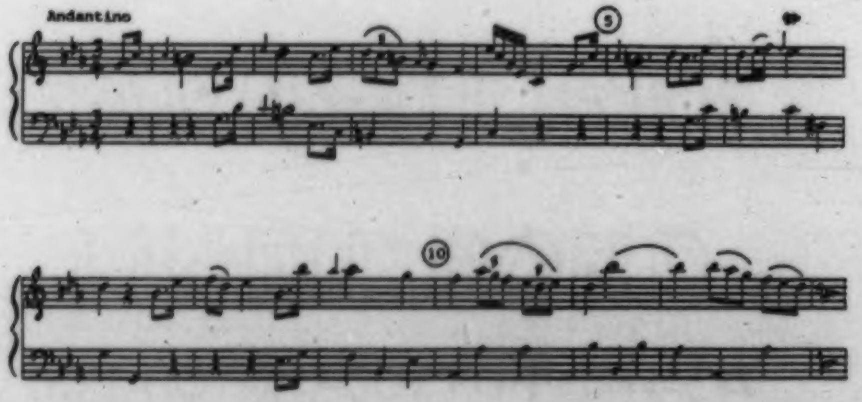
A similar imitative pattern may be observed in It. 345/II.

Figure 3: It. 345/II, Largo, mm. 1-5.



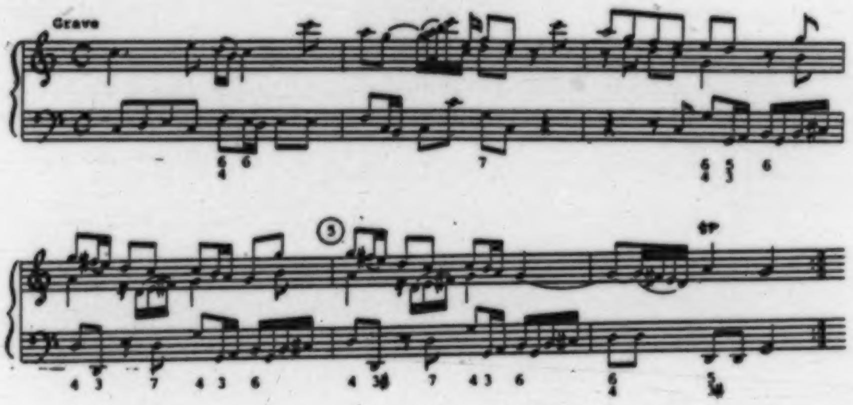
Occasionally, contrapuntal textures may appear briefly within movements that are essentially homophonic. For example, the first eight measures of It. 328/III employ a series of imitative entries; after the third such entry, however, the texture lapses into complete homophony and the bass line abandons all contrapuntal character for the remaining thirty-eight measures.

Figure 4: It. 328/III, Andantino, mm. 1-12.



The opening movement of It. 326 reflects the blending of Baroque and pre-Classical characteristics in a passage that is predominantly contrapuntal.

Figure 5: It. 326/I, Grave, mm. 1-6.



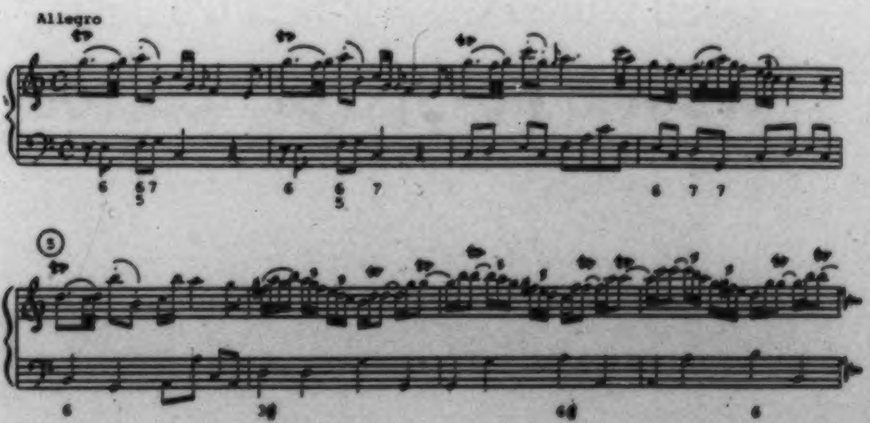
On the one hand, Classical phrase structure is conveyed by the recurrence of caesuras at fairly predictable intervals throughout the upper melodic line. At the same time, the rhythmic continuity created by the "give and take" of the contrapuntal lines indicates the lingering influence of the Baroque.

Conservative (that is, Baroque) characteristics, such as those illustrated in the foregoing contrapuntal examples, are relatively rare in dall'Oglio's musical output. In the great majority of movements from his sonatas, musical interest is concentrated in the solo part, while the bass and continuo fulfill a subservient role, providing little more than basic harmonic support for an elaborate, and sometimes virtuosic, solo line. While indications of the trend towards homophony, concomitant with solo virtuosity, may be found in many sonata movements by Corelli, Vivaldi, Albinoni, Veracini, Locatelli, and Tartini (to name a few composers who preceded dall'Oglio), by the mid-eighteenth century, it had become a normative characteristic of the solo sonata.

In slow movements, homophonic textures, such as one finds in It. 346/I (see Appendix B, p. 121), often employ a more or less static bass line, consisting mainly of repeated notes underlying a melodically active solo line. The superficial complexity of the solo is actually no more than an elaboration of simple diatonic progressions, while the repeated notes in the accompaniment provide a rhythmic continuity and propulsion which would otherwise be lacking in music so devoid of contrapuntal activity.

Fast movements likewise are characteristically melody dominated. As a rule, even the most active bass in these movements serves a harmonic rather than a contrapuntal function. In a typical passage, such as the opening of It. 327/II, bass movement reflects a rapid harmonic rhythm which calls for a literal change of chord or chord inversion on virtually every eighth note in the first four measures. Such densely homophonic passages usually lead quickly into transitional material, in which solo figuration becomes more expansive, harmonic rhythm is slowed down, and bass movement decreases correspondingly.

Figure 6: It. 327/II, Allegro, mm. 1-8.



The dominance of the soloist is, of course, directly related to the nature of the violin itself and to the expansion of its technical resources. In many cases, the harmonic role of the continuo is rendered virtually redundant, because of the violinist's ability, by means of arpeggiation and multiple stops, to create fully harmonic textures (see It. 325/II, mm. 31f, Appendix B, p. 98).[53] Such textures are a result of the intrusion of concerto-like characteristics into the sonata. In similar passages from concertos of the period, the continuo is often abandoned.[54]

Melody

Since dall'Oglio's sonatas are, with few exceptions, solo-dominated, melody accounts, for better or worse, for a large part of the musical interest in these works. Within a wide range of styles, from the simple to the elaborate, melodic quality varies from the subtly elegant to the patently trivial. On the whole, the composer is more successful in designing melodies for slow movements than for fast. The former are usually imbued with dignity and expressivity while the latter are frequently more interesting rhythmically than melodically.

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[53] This and all similar passages in both the sonatas and the concertos are performed in arpeggiated figuration, as indicated in measure 32 of this movement.

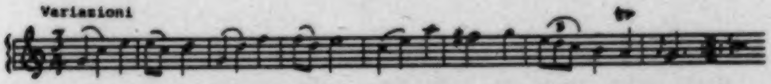
[54] See, for example, dall'Oglio's Concerto It. 357/I, mm. 261-272; III mm. 232-249.

Dance-type melodies

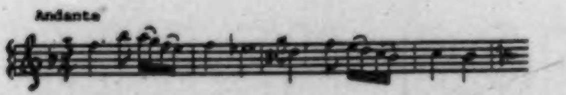
The simplest and most conventional melodies in the sonatas are those associated with specific dance-types or those which are dance-like in character. These represent a link with the Baroque *sonata da camera,* which often consisted of a series of stylized dances. Figure 7 identifies typical dance-movements, which, although none are designated by title, are clearly identifiable by their styles. Although each has its own distinctive melodic characteristics, all share the general features common to works of popular or dance derivation: a fairly narrow range; triadic or stepwise melodic contours; simple harmonies; and, few rhythmic complexities.

Figure 7: Dance-type Melodies in dall'Oglio's Sonatas

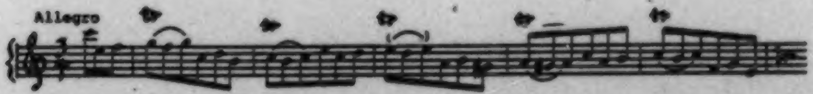
a. Minuetto: It. 325/IV (Variation theme)



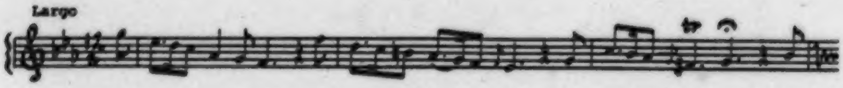
b. Sarabanda: It. 329/III



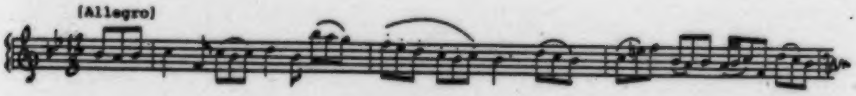
c. Corrente: It. 326/II



d. Siciliano: It. 326/III

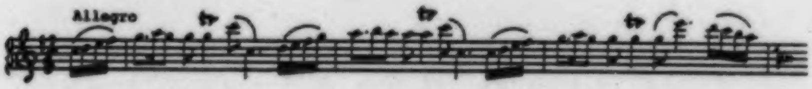


e. Giga: It. 346/III



Many final movements, even though they may not be designated as specific dances, are nevertheless dance-like in conception. Among this group are movements, such as It. 327/III, whose melodic and rhythmic vitality possess a remarkably scherzo-like playfulness.

Figure 8: It. 327/III, Allegro, mm. 1-4.



"Vocal" melodies

Certain movements have a melodic style that appears to be vocal in conception. Slow movements, such as It. 325/III and It. 341/III (see Appendix B, pp. 100, 113), are similar in character to the *cantilena* or *aria affettuosa* of Italian opera.[55]

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[55] Howard R. Rarig, Jr. points to similar examples of vocally conceived melodies in Vivaldi's sonatas; see *The Instrumental Sonatas of Antonio Vivaldi*, (Unpublished Ph.D. dissertation, University of Michigan, 1958), pp. 66-70.

While dance-like and vocally inspired elements come to the fore in a few examples, such as we have observed, in the majority of cases dall'Oglio's melodic style is determined more directly by two other factors. The first is his predominantly instrumental approach to composition; although the sonatas are not so demanding for the performer as are the concertos, they do exploit many of the technical resources of the violin, using idiomatic techniques that were familiar to eighteenth-century violinists. A comprehensive catalogue of idiomatic features is beyond the scope of this study, although salient aspects of technique will be discussed briefly at a later stage. The second influence which contributed to dall'Oglio's melodic style was the general shift in aesthetic attitudes which marked the termination of the Baroque era and which ultimately led into the Classical. While melodic elements of the Baroque are still evident in his works, these are often overshadowed by pre-Classical tendencies.

Baroque and pre-Classical Melodic Characteristics

The transition from Baroque to early Classical style involved, among other things, fundamental changes in the conception of melody and the generation of melodic ideas. These changes were associated in part at least with the abandonment of the premise, central to much Baroque music, that each work (or movement of a work) should express a single affection. The sense of unity and integration projected by a typical Baroque sonata movement stems, to a great extent, from the basic absence of contrast, as regards the melodic, rhythmic, and textural elements of the piece. For example, the Allegro movement identified above as being a Corrente (Example 7c; It. 326/II) consists of a steady flow of eighth notes which continues, with only slight and momentary alteration, throughout the movement.[56] While the melody line in this case presents an ever-changing variety of configurations, there is no fundamental change in the character of the movement or in the manner in which the melody unfolds throughout the movement.

The terms *rococo* and *galant* are used more or less synonymously to designate the musical style of the pre-Classical period, which is said to have begun around 1720 or 1725.[57] *Rococo* originally designated a style in painting and architecture (among other arts) in which, according to the *Harvard Dictionary of Music* (second edition), "light, ornate decoration (especially in the form of scrolls, shells, etc.), and emphasis on frivolous elegance and luxury replace the massive structures of the baroque."[58] *Galant* (or *style galant*) was the term generally applied to the musical expression of *rococo* style; it emphasized elegant and ornate melodies, along with simple harmonic structures and essentially homophonic textures, in place of the serious polyphonic style of the Baroque. It aimed, above all, at accessibility, pleasantness, and entertainment, rather than at complexity and profundity.[59] Among dall'Oglio's Italian contemporaries, notable exponents of the style were Domenico Scarlatti, Giuseppe Tartini, and Giovanni Pergolesi.

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[56] An examination of the complete movement shows that in some passages the flow of eighth notes is absent from both the solo and bass. It seems obvious in these passages that the rhythmic momentum is the responsibility of the continuo player.

[57] Cf. W. Apel, *Harvard Dictionary of Music,* 2nd ed., (Cambridge, Mass.: Harvard Univ. Press, 1970), p. 736; D.J. Grout, *A History of Western Music,* 3rd ed. (New York: W.W. Norton, 1980), p. 454. See also Eugene K. Wolf, "Rococo," *The New Harvard Dictionary of Music,* (Cambridge, Mass.: Harvard University Press, 1986), p. 712.

[58] Apel, *op. cit.,* p. 735. See also Wolf, "Galant style," *New Harvard,* p. 332.

Galant melodies, particularly in fast movements, are often made up of a succession of different, sometimes contrasting melodic ideas. There are indications of this kind of variety in the Allegro (second) movement from It. 325 (see Appendix B, pp. 98-99). Measures 1 through 4 consist of scale-passages in sixteenth notes and reiterated chords which establish the tonic. Measures 5 through 7 are transitional material, consisting of tied notes and triplet figures. Measures 8 through 12 feature an extended pre-dominant pedal point on V of V, with an oscillating eighth note figure in upper solo and bass. Measures 13 through 19 extend this pre-dominant, employing a triple-stopped arpeggio figure. Measures 20 and 21 are cadential, employing a broken-chord motive which leads to the first major cadential division.

Some of the melodic ideas presented in the opening section of the movement are significant thematically. For example, the motives used in measures 1 and 2 begin the second half and also announce the return to the tonic in that section; the final motive (measures 20, 21) likewise closes the second half, while the sixteenth-note figure in the second half of measure 19 is expanded into a five-measure passage leading to the concluding cadence. Other melodic ideas, mostly transitional material, do not reappear, while new ones are introduced in the second section. This profusion of rapidly changing melodic figures reflects the early stages of a process which led ultimately to the association of different themes or groups of themes with major structural events in the Classical sonata.

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[59] Cf. Grout, *op. cit.*, pp. 454-455; P.H. Lang, *Music in Western Civilization,* (New York: W.W. Norton, 1941), pp. 533-536.

Another obvious pre-Classical trait manifestly evident in this movement, and equally pervasive in other works, is the repetition of melodic figures. Indeed, in dall'Oglio's case, the habit of restatement sometimes verges on the obsessive. Donald Jay Grout suggests that this pre-Classical tendency "seems to derive from the habit of reiterating phrases in comic opera, thereby making the most of witty and clever lines."[60] Whatever its origin, it contributes to a sense of triteness which sometimes intrudes in dall'Oglio's music, especially in the fast movements. A glance at the first four measures of this movement is sufficient to realize how overstated some ideas are. The problem reflects two of the basic challenges which faced composers at this stage: (1) to maintain unity and coherence in a medium that was moving more and more towards diversity; (2) to achieve substance and length using a succession of brief and diverse ideas, without the benefit of Baroque imitative techniques.

Other *galant* elements are evident to a high degree in dall'Oglio's melodies. Basic to his style is a simple, usually diatonic harmonic outline. Indeed, in the sonatas there are occasionally unmistakable echoes of Vivaldi's bold chordal and scale-like contours, as may be seen from the following incipits:

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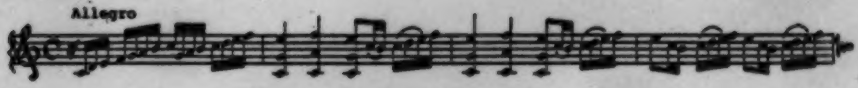
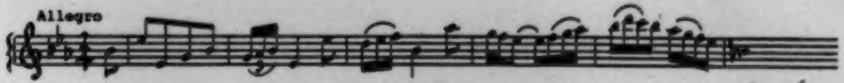
60. Grout, *op. cit.*, p. 457.

Figure 9: Chordal and Scale-like Contours in Dall'Oglio's Sonatas.

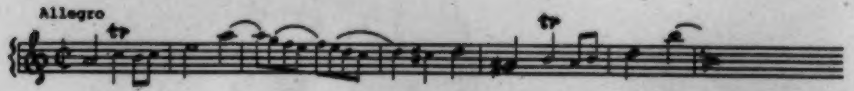
a. It. 325/II (mm. 1-4).



b. It. 333/II (mm. 1-5).



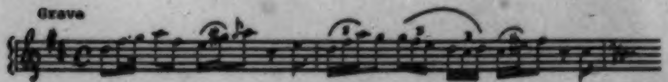
c. It. 344/III (mm. 1-6).



More often, however, the basic tonal framework is embellished with decorative details in typical galant fashion. The following excerpts illustrate some of the more characteristic melodic gestures associated with this style.

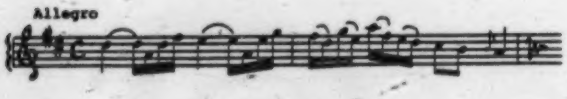
Arabesque figures: The arabesque is a common decorative feature of rococo interior design. Its counterpart in pre-Classical music is often found in convoluted patterns of notes which weave back and forth around a tonal centre or move in an undulating fashion.

Figure 10: It. 330/I, Grave (mm. 1-2).

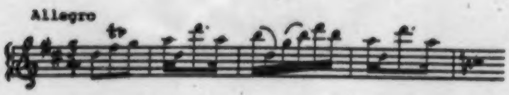


Broken chord figures: Triadic contours are particularly evident in melodies such as the following, in which broken chord figuration is prominent.

Figure 11: a. It. 330/II, Allegro, mm. 1-2.

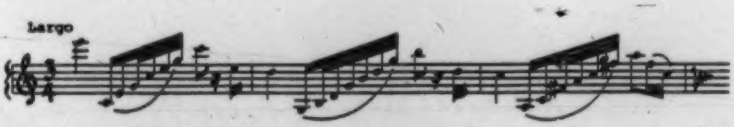


b. It. 330/III, Allegro, mm. 1-4.

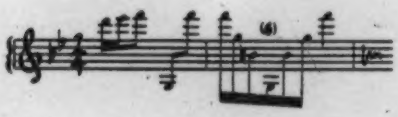


Arpeggios: Arpeggio flourishes are sometimes interjected between principle notes in a melody, to embellish the basic outline, as well as to reinforce the harmonic implications of the melody.

Figure 12: a. It. 327/I, Largo, mm. 5-7.

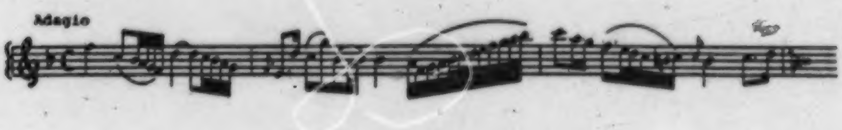


b. It. 346/II, Allegro, mm. 83-84.



Tirata: Structural pitches at the middle and background level of melodies are often elaborated or connected by means of rapid scale-like flourishes, ranging from intervals of four or five tones to well over an octave.

Figure 13: It. 336/I, Adagio, mm. 1-3.



__Batterie__:[61] Figuration such as that found in It. 325/II, mm. 13-19, 30-38 (see Appendix B, p. 98) was the stock-in-trade of eighteenth-century violin virtuosi. As with the works of Corelli and Vivaldi, the variety of such figures is numerous, but usually involves repeated patterns of notes in arpeggiated or broken chord form. Figuration of this type is usually found in passages of slow harmonic rhythm, generally employing extended sequential repetition, and leading up to decisive structural cadences. In some cases, the notation of chordal passages indicates, as was customary in music of the period, obligatory arpeggiated performance.[62] Whereas the precise shape of such figuration was often left to the discretion and taste of the performer, dall'Oglio invariably specifies his intentions as to figuration and (in this case, at least) articulation, by writing out the initial figure in the passage.

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[61] The term is frequently used in eighteenth-century sources for arpeggio and broken-chord figures. Cf. *New Harvard,* p. 85.

[62] See David D. Boyden, "The Violin and its Technique in the 18th Century," *The Musical Quarterly,* XXXVI (1950), pp. 24-25.

Form

The various movements in dall'Oglio's sonatas employ a fairly wide variety of forms, some of which were a legacy from the Baroque, and others of which reflect the early Classical characteristics already evident in the music of many European composers of the time. The Baroque sonata, from the inception of the genre through the 1720s and 1730s, included at least five broad classes of movement:[63]

1. fugal movements;
2. single-section movements;
3. binary movements (with or without repeats);
4. theme and variation movements;
5. fantasia, toccata, and other freely organized movements.

In the pre-Classical sonata, the range of formal patterns is significantly reduced, to the extent that, by the mid-eighteenth century, composers such as Tartini, Stratico, and Nardini employed binary forms regularly in all movements except the finale, which sometimes featured theme and variations.

Among the forms listed above, the only species not used by dall'Oglio is the fugue. Of the other types, binary forms predominate, especially in fast movements; examples of each of the others are also to be found, along with several unusual varieties. Table IV indicates the distribution of these forms throughout the various movements.

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[63] Newman, *op. cit.*, 82-91. Newman gives four basic forms, combining single-section and binary forms into one class.

TABLE IV

Form in the Sonatas of Domenico dall'Oglio

First Movements:	Total
Single section: It. 343	1
Simple Binary: It. 327, 335, 337, 340, 341, 344,[64] 346	7
Rounded binary: It. 325, 326, 328, 330, 331, 333, 334, 336, 338, 339, 342, 345	12
Rounded and balanced binary: It. 329, 332	2
Second Movements:	
Single section: It. 345	1
Simple binary: It. 344	1
Rounded binary: It. 332	1
Balanced binary: It. 326, 335, 343, 346	4
Rounded and balanced binary: It. 325, 327, 328, 329, 330, 331, 333, 334, 336, 337, 338, 339, 340, 341, 342	15
Third Movements of Four-movement Sonatas:	
Single Section: It. 326, 339, 341, 343[65]	4
Simple binary: It. 325, 328, 342	3
Rounded binary: It. 327,[66] 329	2
Balanced binary: It. 338	1
"Slow movement" form:[67] It. 340	1
Ritornello form: It. 337	1

---

[64] In this movement, each binary section is preceded by a slow introduction.

[65] This brief movement is framed by short recitative-like passages.

[66] This movement is preceded by a five-measure slow introduction.

[67] The term "slow movement" form was coined by Charles Rosen. A description of the form is given below.

TABLE IV
(continued)

Final Movements:

Rounded binary: It. 329	1
Balanced binary: It. 331, 339, 341, 344	4
Rounded and balanced binary: It. 326, 327, 328, 330, 332, 333, 336, 337, 340, 343, 345, 346	12
Theme and variations: It. 325, 334, 335, 338	4
Rondo: It. 342	1
	78

The most frequently used forms in all except the third movements of four-movement sonatas are simple, rounded, and balanced binary forms.[68] All three of these structures consist of two clearly articulated periods, the first of which progresses from the tonic to a cadence on the dominant (or the relative major, in the case of minor mode), while the second section returns to the tonic. In the case of simple binary,[69] the harmonic movement away from the tonic, begun in the first part, is completed at or very shortly before the final cadence in part two. A typical movement in this form is organized along the following lines:

Harmony: ||: I---V :||: V---I :||

Thematic
structure: A A'

---

[68] For discussions of the terms "simple," "rounded," and "balanced" binary, used in the following pages, see Douglass Green, *Form in Tonal Music,* 2nd ed. (New York: Holt, Rinehart and Winston, 1979), pp. 74-79 and Charles Rosen, *Sonata Forms* (New York: W.W. Norton, 1980), pp. 16-26. Because of certain differences between Green's and Rosen's definitions of the terms, I have used them as defined by Green.

[69] Charles Rosen designates this form as "two-phrase" binary; cf. Rosen, *op. cit.,* pp. 18-24.

The thematic structure of the two sections is usually related only to the extent that the opening of each section is melodically similar for a few measures. The same design, but without repeats, may be observed in the opening movements of It. 341 and 346 (see Appendix B, pp. 105, 121).

Rounded binary form[70] differs from simple binary in that (1) the return to the tonic in part two occurs well before the final cadence (usually about midway through the second section); and (2) this return to the tonic is marked by a repetition of thematic material used at the opening of the movement. We may represent this structure in the following manner:

Harmony: ||: I---V :||: V---- I----I :||

Thematic structure: A B A'

This pattern may be observed in the first movement of It. 325 (Appendix B, p. 97). The final phrase of the movement (beginning midway in measure 15), which initiates the return to the tonic, serves as a rudimentary "recapitulation" (without second theme group), after the brief excursion through related keys in the first half of part two.

An interesting adaptation of binary form appears in the first movement of It. 344, in which each of the repeated sections includes an introductory Adagio passage, followed by an extended Allegro.

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[70] Rosen, *loc. cit.*, designates rounded binary as "three-phrase" binary.

Tempo	Adagio	Allegro	Adagio	Allegro
Metre	3/4	2/4	3/4	2/4
Tonality	i--V/i	i6--III	V--V/V	V/v--i
Measures	1-12	13-58	59-68	69-140

While the overall harmonic framework of the movement is similar to simple binary, the changes in tempo, metre, and melodic character within each section lend a certain fantasia-like character to the movement. One is reminded also of the multi-sectional movements frequently found in sonatas of the mid- and late seventeenth century.

In movements cast in balanced binary form, the concluding measures of part one, which lead up to the inner cadence in the dominant (or relative major) reappear at the conclusion of part two, transposed to the tonic. In It. 346/II (Appendix B, pp. 124-129), the parallel nine-bar passage at the end of each section functions as a "closing theme," after the arrival at the harmonic goal of each section. The overall harmonic and thematic structure of the movement may be expressed:

Harmonic structure:	||:	I---	V. . . :||:	V---	I. . . :||
Thematic structure:		A	X	A'	X'

In this movement, there is little difference in terms of harmonic organization, between balanced and simple binary.

Half of the sonata movements under consideration (39 out of 78) combine features of both rounded and balanced binary form. The Allegro (second movement) from It. 325 (Appendix B, pp. 98-99) is typical of this arrangement. Comparison of the final three measures from parts one and two reveals the thematic parallelism characteristic of balanced binary. However, at the same time, the return to the tonic begins in measure 45, midway through part two, using the thematic material which opens the movement. The co-existence of rounded and balanced binary form, as we shall presently see, is a significant factor in the evolution of Classical sonata form. This pattern appears frequently in Tartini's sonatas from the same period,[71] and may also be seen in the works of other composers of Tartini's circle.[72]

The greatest variety of forms is found in slow movements. It is more difficult in discussing form to generalize about these movements than it is with other movements, which tend to fall within more standardized formal categories. Nevertheless, we can identify among the slow movements several formal types, some of which are clearly archaic by comparison with the overall character of dall'Oglio's sonatas.

Single-section form

Movements in one-part form occur almost invariably in short slow movements, such as It. 326/III, 345/II (see Examples 2, 3) and It. 341/III (see Appendix B, pp. 113-114).

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[71] Cf. Tartini, *Sonate,* Opus 1, 7/I; 9/II, III; 10/II; 11/I, III; 12/II; Opus 2 (Le Cene), 5/II.

[72] Cf. Michele Stratico, It. 422/III; Pietro Hellendaal, It. 237/I; 238/II; Pietro Nardini, It. 313/II.

"Dependent" movements

Occasionally, slow movements (usually internal movements in single-section form) are linked to subsequent fast movements in the fashion of countless similar movements from the Baroque. The link may be a Phrygian cadence (It. 341/III), or it may involve the elision of a concluding authentic cadence with the opening of the finale (It. 339/III). In most cases, the dependent movements are brief, and have more the character of an introduction to the finale than of an independent movement. Only one first movement (It. 335/I) is linked in this manner to the following movement.

Binary form

In addition to the types of binary form already observed, there is one instance (It. 340/III) of what Charles Rosen calls "slow movement" form.[73] This form differs from simple and rounded binary in that after progressing to the dominant (or in this case the relative major) in the first part, the second part begins in the tonic and continues in the tonic through the remainder of the movement.

I----V	I-----I ||
(i---III)	(i---i) ||
A	A'

---

[73] Rosen, *op. cit.*, p. 28.

As Rosen points out, this pattern, in expanded form, is common in mid- and late eighteenth-century slow movements and operatic arias,[74] and may be regarded as a sort of sonata form without a development.[75]

Ritornello form

An unusual allusion to concerto structure may be seen in It. 337/III,[76] which uses *ritornello* form.[77] As the following diagram shows, the *ritornello* material appears three times in slightly varied forms, separated by two contrasting episodes.

A	Ritornello	i (b minor)	mm. 1-8
B	Episode	i-- III	9-24
A'	Ritornello	III--V/i	25-32
C	Episode	V/i-- i	33-51
A"	Ritornello	i	52-59

---

[74] That is, the outer parts of the *da capo* aria.

[75] Rosen, *loc. cit.*

[76] The example is not included in the Berkeley collection, but is among the additional slow movements in the 1738 published edition.

[77] Rarig, *op. cit.*, pp. 323-326, identifies several examples of this form among Vivaldi's sonatas. As Rarig points out, the form is similar to rondo form, except that rondo (at this stage) involves exact repetitions of the refrain, while the ritornello principle involves both transposition of one or more *ritornelli* and usually some modification of thematic material within *ritornello* sections.

Multi-Sectional Form

A fantasia-like character is briefly evident in It. 343/III,[78] a movement in three short sections (Largo/Allegro/Adagio), which recalls the multi-sectional character of many early sonata movements. The outer divisions are declamatory, much like an operatic recitative, while the intervening Allegro employs a motoric sixteenth-note figuration reminiscent of passage work from Corelli or Vivaldi.

Final movements, like most other fast movements, are predominantly binary in form. The exceptions to this pattern are four theme and variation finales and one movement in rondo form.

Theme and Variation

The final sonata of dall'Oglio's *XII Sonate* (1738)[79] concludes with a theme and seven variations. There were, of course, numerous worthy precedents for adopting the variation finale, not the least of which were the "La Follia" variations which complete Corelli's *Opus 5* and Vivaldi's *Opus 1,* and the eight variations by Tartini which round off his *Sonate, Opus 1.*

The fourth movement ("Variazioni") of It. 325 (Appendix B, pp. 102-103) is fairly representative of dall'Oglio's variation technique. The solo part predominates to the extent that only the theme is written in standard two-stave score, while for the subsequent variations, only the solo part is indicated. Presumably the bass line and harmony remain unchanged throughout the variations.

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[78] The example appears only in the 1738 published edition.

[79] It. 335/III in the Berkeley collection.

Each variation, as a rule, is characterized by a distinctive idiomatic figure which continues through the variation--a technique often referred to as "character variations." The grouping of the variations in this example reflects a special concern for stylistic balance within the movement. The correspondence between variations 1 and 3, on the one hand, and variations 2 and 4, on the other hand, is fairly obvious. The final variation is suitably climactic for a movement of this sort. Triple- and quadruple-stopped chords represent the ultimate reduction of the theme to its harmonic essence. Passages of this sort were more than likely performed in arpeggiated fashion.[80]

Rondo Form

The fourth movement (Allegro) of It. 342 is patterned after the rondeau used extensively by the French claveçinists of the seventeenth and eighteenth centuries. The movement consists of a refrain and two couplets, arranged as follows:[81]

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[80] The final variation of Tartini's Sonata, Opus 1, No. XII, which is similar in texture, bears the direction "Arpeggio"; cf. also Boyden, "The Violin and its Technique," pp. 24-25.

[81] The fermata at the conclusion of the refrain is missing from the Berkeley manuscript; the direction "Da Capo sin al 𝄐," at the end of Couplet 1, implies that the fermata was most likely intended at that point.

Refrain [𝄐] ||	Couplet 1 ||	Couplet 2 ||	
		Da Capo sin al 𝄐	D.C.
1-24	25-89	90-150	
I	I- - - -V	I- - - -V	

The refrain, a three-phrase period, is close in style and dimensions to the conventional rondeau refrain. The couplets, on the other hand, are greatly expanded through extended concerto-like idiomatic figuration. Couplet two, in fact, returns to the final refrain by way of a fairly ostentatious cadenza.

Aspects of Sonata Form in dall'Oglio's Music

The form which we know as Classical "sonata form" evolved during the second quarter of the eighteenth century as an expansion of the various binary forms used in the Baroque and pre-Classical sonata.[82] While there are no clear examples in dall'Oglio's sonatas (among the works contained in the Berkeley collection, at least) of full-fledged sonata form, many movements reflect early stages of the processes which eventually led to the flowering of this form. The second movement of It. 325 (Appendix B, pp. 98-99) is typical of such precursory sonata movements.

Although certain fundamental aspects of sonata structure are not yet fulfilled in these works, their tonal and thematic framework is that of nascent sonata form. Therefore, for purposes of this study, the anachronistic term "exposition" will be used to refer to the material in the first binary division (mm. 1-21), "development" for the tonal digression which occurs in the first half of part two (mm. 22-45), and "recapitulation" for the latter half of part two (mm. 45-65), in which the opening of the movement returns in the tonic.

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[82] Green, *op. cit.*, p. 181, indicates a parallel source in the Italian opera sinfonia.

Two features of the exposition in this movement distinguish it from examples of the exposition in the mature sonata. The first is the absence of clearly defined periodic structure. In this respect, it is still close to the Baroque pattern, in which cadence points (apart from those at major points of division) are frequently obscured by the rhythmic momentum of the musical lines. Thus, we do not find, as in later works of this sort, that the various tonal and thematic events in the exposition are delineated by phrase structure.

Secondly, the "overt confrontation of tonalities,"[83] which becomes the defining characteristic of the Classical sonata exposition, is only dimly perceived in movements of this sort. In the present case, the actual material devoted to the tonic and dominant key areas is extremely small. The transition to the dominant begins after only four measures of tonic (the "first theme"). The introduction of the leading tone (F sharp) of the dominant key in measure 5 signals the beginning of the modulation. The new key is apparently confirmed in measure 7 by the C sharp (the leading tone to V of V). However, instead of leading directly to a decisive cadence in the dominant, and to the expected "second theme" (or theme group), the transition is prolonged through no fewer than twelve measures (mainly a pedal point on V of V) before the conclusive arrival at the dominant in measure 19. The actual second key area is represented by only two-and-a-half measures--the passage which functions as the "closing theme." The emphasis in the exposition appears to be more on the **process** of movement from tonic to dominant than on the expression of a strongly articulated tonal polarity, such as exists between the first and second theme groups of most sonata movements after the mid-eighteenth century.

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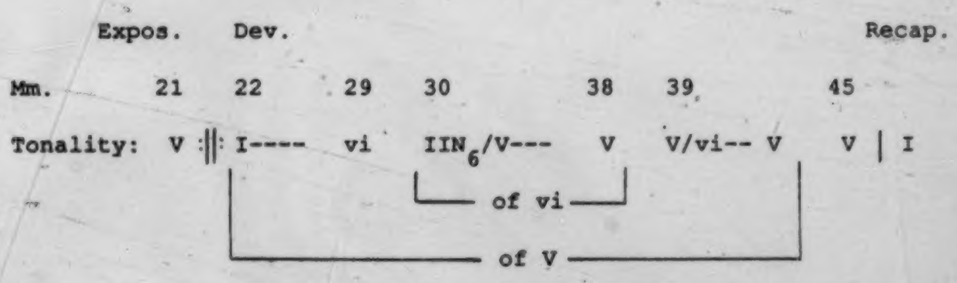
[83] Rosen, *op. cit.*, p. 25.

Measures 22 through the middle of measure 45 fulfill the essential function of a development section, which is to prolong significantly the tonal departure established in the exposition, before leading back to the cadential V chord which initiates the recapitulation. In this example, the V which concludes the exposition is prolonged (at the background level) through the beginning of measure 45, over the course of three phrases. Tonal digression within this prolongation involves a modulation to vi of V in phrase 1 (mm. 22-29), prolongation of this vi in phrase 2 (mm. 30-80), and a return through V of V to the background V (mm. 44) which leads into the recapitulation in measure 45:



As with the exposition, the "development" consists mainly of non-thematic material. The only direct thematic connection with the exposition is found in measure 22 (the opening of part two), which is based on the first theme of the exposition.

The function of the recapitulation is the manifold resolution of the tonal polarity set out in the exposition and prolonged in the development. In the Classical sonata, this resolution is usually made explicit in that the thematic material associated with both the first and second key areas is recapitulated in the tonic. This procedure is literally carried out in this movement through the characteristic conjunction of rounded and balanced binary form within the movement. Disregarding for the moment the large proportion of non-thematic material, we can at least say that the essential thematic symmetry observable in the outer sections of standard sonata movements is prefigured in this combination. Indeed, according to Douglass Green, it is the prescriptive basis of sonata form:

> The typical sonata form, as it appeared in the eighteenth century, is a combination of rounded and balanced binary. It begins with a restatement of the opening of part one, as in the rounded binary, and it closes with a restatement of the final sections (second and closing themes) of part one transposed to the tonic, as in the balanced binary.[84]

Obviously a considerable part of the movement is not accounted for in this statement. There is, of course, no "second theme" as such, although there is what we have termed a "closing theme." The nearly fourteen measures of non-thematic material between the "first theme" and the "closing theme" in the recapitulation is significant in the tonal organization of the movement, since it provides by its close association with the tonic an appropriate answer to the twelve-measure transition in the exposition, which emphasizes above all the escape from the tonic. At the same time, the prevalence of non-thematic material (more than three-quarters of the movement in this case) reflects the problem of unity which characterizes much music from this period. In this respect, as much as in any other aspect of compositional design, dall'Oglio's music clearly belongs to a transitional phase between the Baroque and the Classical.

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[84] Green, *op. cit.*, p. 185.

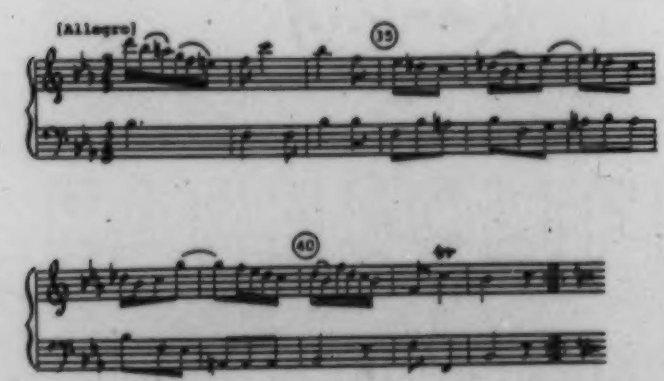
Harmony

Harmonic idiom is a matter of practical significance in the study or performance of sonatas from this period. Harmonic support is provided for the solo line by the continuo player, who may or may not be guided by bass figures. With dall'Oglio's sonatas, even those without figures, the musical context of specific chords or chord progressions usually leaves little question as to the composer's intentions. Harmonic patterns, by and large, are fairly predictable and are generally based on a diatonic chord vocabulary. Highly chromatic passages occasionally appear; in these, the harmonic structure is usually implied by the contour of the solo line and by the contrapuntal relationship of the solo and bass lines.

Internal Tonal Relationships

With movements in binary form, the harmonic movement in the first section is either from tonic to dominant (invariably so in the major mode) or from tonic to relative major (usually so in the minor mode). A few examples also occur in which minor tonics proceed to minor dominants.[85] Movements which modulate to the dominant in part one frequently juxtapose minor and major modes before the structural cadence at the double bar. The final movement of It. 333 is typical in this respect.

Figure 14: It. 333/III, Allegro, mm. 32-42.



Tonal relationships within the second binary section are more various than those within the opening section. The return to the tonic may be accomplished in a variety of ways, depending on the type of binary form used. In rare cases, such as It. 340/III, part two reverts to the tonic immediately, without any intervening modulation. More often, this section begins in the key which concludes part one, in the parallel minor of that key, in a closely related key, or on the secondary dominant of a related key.

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[85] See, for example, It. 335/I; 341/IV; 344/II.

In simple and balanced binary forms, modulation back to the tonic usually involves the greater part of the second division. Rounded binary form, on the other hand, resumes the tonic well before the conclusion of part two. The opening passage in part two of rounded binary forms usually modulates to one or more related keys before returning to the tonic and the thematic material from the opening of part one. This section, which assumes the character of a brief "development," concludes in one of three patterns: (1) it may proceed directly to the tonic;[86] it may conclude with (2) a full cadence in the mediant; or, (3) a full cadence in the submediant. In the latter two cases, the shift to the tonic may be very abrupt,[87] or it may be facilitated by a brief melodic link in either the bass or solo line.[88]

The passage following the resumption of the tonic, in part two of rounded binary forms, usually alludes in passing to both the dominant and the subdominant, but does not usually modulate again beyond the sphere of the tonic. As with the first binary section, the concluding phrase of part two often contains a brief modal alteration before the final cadence.

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86. Cf. It. 325/II.

87. Cf. It. 327/III; 332/III.

88. Cf. It. 325/I; 330/III.

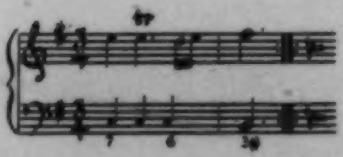
Cadence Structure

Cadential patterns throughout dall'Oglio's sonatas are usually simple and conventional, although approaches to important structural cadences often reveal distinctive harmonic colour. Authentic, half, and Phrygian cadences are commonplace, while plagal and "deceptive" cadences rarely occur.

Important structural cadences usually involve dominant and tonic chords in root position. The melody, as a rule, moves by step to the tonic, either from the supertonic or from the leading tone. Half cadences, when they are used, are usually found among the opening phrases of a movement, where periodic structure is most obvious. The relative rarity of half cadences at other stages in the movement is due mainly to the spun-out character of phrases, especially in transitional passages, and to the strong sense of rhythmic and harmonic drive towards main structural cadences.

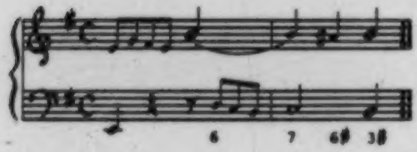
Phrygian cadences, as we have seen, are indicative of Baroque influence. These sometimes fulfill a structural functon in minor keys. In It. 335/III, the harmonic movement to the dominant is by way of a Phrygian cadence.

Figure 15: It. 335/III, Allegro, mm. 7, 8.

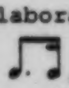


A frequent adaptation of the Phrygian cadence involves the substitution of an augmented sixth chord for the iv_6.

Figure 16: It. 335/I, Grave, mm. 14, 15.

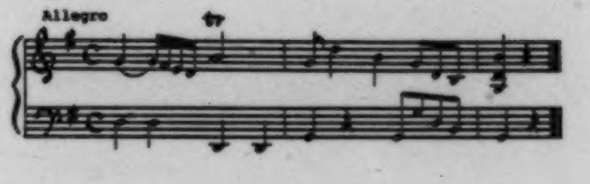


This example shows the augmented sixth cadence used to link movements in much the same way as the Phrygian cadence is used in It. 341/III and IV (see Appendix B, pp. 114-115).

Basic cadential patterns, such as those indicated above, are often elaborated or varied in different ways. Significant cadences are usually played with a trill on the antepenultimate note. This note may also be subject to rhythmic and melodic elaboration, the most common type of elaboration being the dotted figure , in which the short note anticipates the tonic. In at least one case (It. 340/III), the performer is instructed to improvise a cadenza before the final chord.

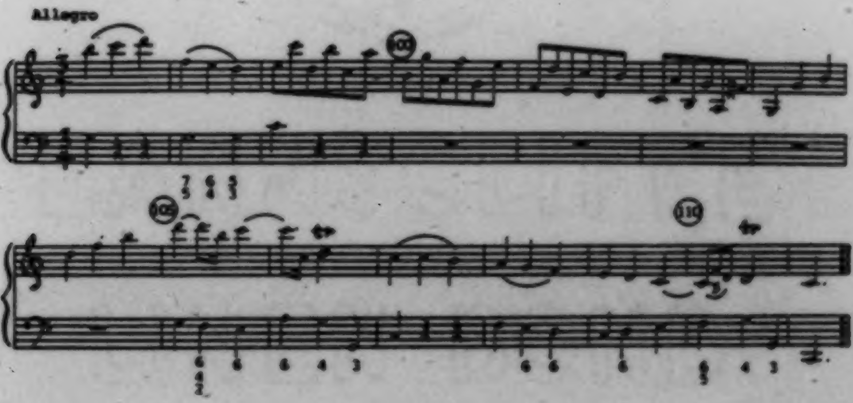
Intensity may also be gained by elaboration of the final chord in a cadence. The effect is striking in It. 339/II, in which the final chord is outlined in unison, in conjunction with rhythmic syncopation.

Figure 17: It. 339/II, mm. 62-64.



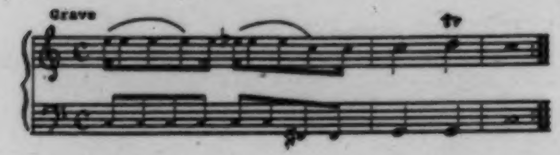
Cadences are often given special significance by repetition. This is achieved convincingly in the conclusion of It. 326/II, in which the cadence is stated three times, each statement varying the melodic and harmonic shape.

Figure 18: It. 326/II, Allegro, mm. 97-111.



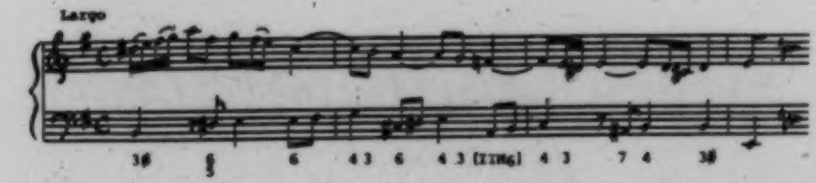
Dall'Oglio often achieves cadential interest through distinctive harmonic colouring. This is particularly evident in the character of the antepenultimate chord or chords at important cadences. Of course, the dominant is most frequently preceded by some form of subdominant harmony (IV, ii, or inversions). Often, however, chromatically inflected chords create a more precipitous approach to the cadence. For example, the final authentic cadence of It. 325/I is approached by way of a modally altered tonic and a diminished seventh of the dominant.

Figure 19: It. 325/I, Grave, mm. 21-23.



The Neapolitan sixth and augmented sixth chords are sometimes tastefully incorporated into the pre-cadential fabric. In the following excerpt, from the first movement of It. 335, the Neapolitan sixth is built into a charming contrapuntal sequence.

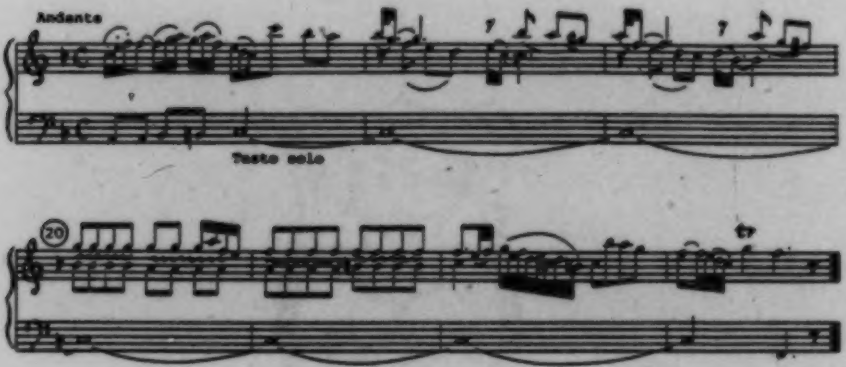
Figure 20: It. 335/I, Largo, mm. 11-14.



The passage gives a particularly subtle expression to the Neapolitan approach. The characteristic diminished third outlined by melodic movement from the lowered supertonic to the leading tone is expressed in the interval between the F natural (final beat, m. 12) and the D sharp (final beat, m. 13). These notes represent the Neapolitan and the dominant chords; the intervening melodic and harmonic material has a passing, and not a structural function.

Pedal points are occasionally employed to generate harmonic tension prior to important cadences. Although the technique is fairly routine in dall'Oglio's concertos, it is relatively rare in his sonatas. The concluding measures of It. 344/II, designated "Tasto solo,"[89] constitute a solo cadenza above a dominant pedal.

Figure 21: It. 344/II, Andante, mm. 17-23.



Harmonic Rhythm

Harmonic rhythm varies from movement to movement, depending on tempo, metre, texture, and melodic character, but is generally consistent with the style of the late Baroque. Harmonic change normally coincides with the bar line, but may occur regularly within the measure as well. In an extreme case, such as the opening of It. 335, chord changes occur on the average no less than five times per measure. The relatively fast harmonic rhythm in most of dall'Oglio's writing is in keeping with the character of what Manfred Bukofzér calls the "continuo-homophony" of Italian instrumental music from the late Baroque.[90] This texture combines, on the one hand, a fundamentally harmonic approach to accompaniment, and on the other hand, the comparatively active bass line of the Baroque basso continuo. It should be noted, incidentally, that the term "harmonic rhythm" implies more than merely the rate at which chords change. In many instances, the organization of harmonic patterns in the music contributes directly to the rhythmic drive which motivates much of dall'Oglio's music.[91]

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[89] "Tasto solo" specifies the absence of accompaniment, apart from the bass instrument.

Harmonic Vocabulary

Dall'Oglio uses a chord vocabulary which in most respects had been the common property of Baroque composers at least since the time of Corelli. The repertoire of chords included diatonic triads and seventh chords plus inversions, built on all scale degrees in both major and minor keys, occasional ninth chords, as well as a limited variety of chromatically inflected chords.

Among the non-diatonic chords, the Neapolitan sixth and the augmented sixth are used most frequently. Examples of these have been cited in connection with cadence structure.

Extended chromaticism is unusual in dall'Oglio's music, but a few interesting examples appear in developmental or modulatory passages. The following excerpt uses minor ninth chords and diminished sevenths in a conventional "circle of fifths" sequence.

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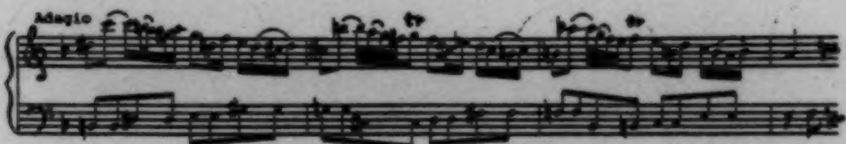
[90] Manfred Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton & Co., 1947), p. 221.

[91] Many examples could be cited; It. 328/IV, 329/II, 332/II; 335/II; 339/III, 340/II, 341/IV, 343/II, and 344/I are noteworthy.

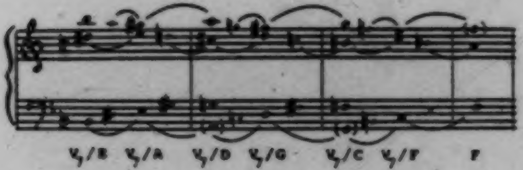
The diminished sevenths at the beginning of measures 11 and 12 are, in fact, minor ninth chords with root omitted, as the first chord in measure 10 makes clear.

Figure 22: It. 336/I, Adagio, mm. 10-13.



The diatonic basis of the passage may be expressed as a sequence of interlocking dominant sevenths:

Figure 23: Harmonic background of Figure 22.

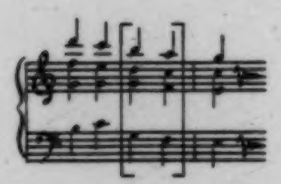


Occasionally a descending bass line initiates a chromatic sequence. Measures 30 through 38 of the second movement of It. 325 (Appendix B, p. 98) exemplifies this pattern. The framework of the passage is a descending succession of first inversion triads, elaborated by chromatic passing notes in the bass (doubled in the lower voice of the solo) and suspensions in the inner voice.

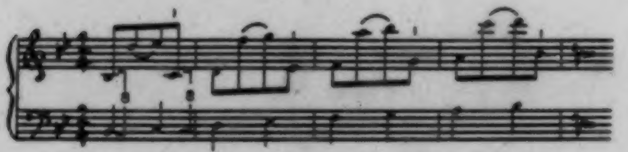
In the example just cited, the composer avoids consecutive fifths by using suspensions. He can be faulted at other times, however, for occasional errors in voice leading, usually involving consecutive fifths and octaves. Parallel motion between all voices, creating both fifths and octaves, is illustrated in Figure 24a.

Doubling of the bass line at the octave, as in Figure 24b, occurs fairly frequently, and perhaps may have been regarded as acceptable procedure.[92]

Figure 24: a. It. 329/II, mm. 65-66.



b. It. 346/II, mm. 118-121.



Rhythm

As with other parameters of his musical style, the rhythmic character of dall'Oglio's sonatas varies considerably between movements, and to a certain extent, between different sonatas. The wide range of rhythmic styles in these works is one means by which general distinctions may be drawn between Baroque and *galant* aspects of the composer's musical style.

Baroque rhythmic construction is most clearly represented in movements generated primarily by what William Newman terms "motivic play."[93] In such works, a rhythmic figure pervades the entire musical fabric and is systematically reiterated throughout the movement by imitation, sequence, or simple repetition. For example, the Allegro (second) movement of It. 326 consists more or less of a continuous flow of eighth notes, after the fashion of the Italian Corrente (see Figure 7c, p. 34).[94]

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[92] Michael Roeder identifies similar instances of parallel octaves in the music of Michele Stratico. Cf. Roeder, *Sonatas, Concertos, and Symphonies of Michele Stratico*, pp. 53-54.

The Presto (final) movement of It. 341 (see Appendix B, p. 115) is another notable example of typical late Baroque rhythmic style. The movement possesses much of the kinetic drive of fast movements from Vivaldi's concertos and sonatas, in which motor rhythms contribute to a sense of continuous forward momentum, with only occasional cadential "breathing points." Characteristic of this style is the sixteenth-note figuration which persists througout much of the solo part, and the running bass line, which moves for the most part in eighth notes.

The examples described above represent a minority of movements whose rhythmic character is fundamentally "Baroque." A much larger number of movements reflects the influence of an emerging post-Baroque aesthetic which informed much of the compositional style of dall'Oglio's contemporaries. Compared with the general consistency and continuity of Baroque rhythm, rhythmic practices associated with the *galant* style of the period display a complexity and variety

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93. Newman, *op. cit.*, p. 68.

94. A distinctive rhythmic tension is also imparted to this movement at various stages by means of hemiola, a feature often found in the Corrente and Courante.

closely related to the relatively florid melodic style already discussed.[95]

Aspects of *galant* periodic and rhythmic structure may be seen in the Allegro (second) movement of It. 341 (Appendix, pp. 113-115). As a rule, sonata movements by dall'Oglio begin with one or more clearly articulated phrases, four or eight measures in length, and conspicuously symmetrical in rhythmic design. Subsequent phrases, which constitute the modulatory or transitional passages, are often greatly extended and asymmetrical in shape--a consequence of the prolonged chains of sequences which make up a large part of these phrases. The phrase structure of the first binary section of It. 341/II illustrates this pattern:

Phrase 1:	mm. 1-8 (8 measures)
Phrase 2:	mm. 9-21 (13 measures)
Phrase 3:	mm. 22-36 (15 measures)
Phrase 4:	mm. 37-43 (7 measures)

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[95] As Newman points out, the term *galant,* with reference to rhythmic structure, requires some qualification, since it was in favour long enough to acquire a variety of connotations and represented somewhat different concerns in different countries. Dall'Oglio's work belongs primarily to what Newman calls the "first *galant* style," a style whose chief exponents were Couperin, Telemann, Domenico Scarlatti, and Tartini. Its most characteristic feature at this stage was "the relaxation, though not yet the abandonment of the several processes . . . grouped under 'motivic play.'" Cf. Newman, *The Sonata in the Classic Era,* pp. 120-123. With respect to rhythmic style, this "relaxation" brought about a greater variety of rhythmic figures within the musical line, as well as a tendency towards progressive variation of the rhythmic contour throughout the music. Indications of the trend towards periodicity and symmetrical phrase structure are evident, though rarely does one find the "rigidly regular period structure" which is said to be the basis of music of the later *galant* (or early Classic) style. Cf. Leonard G. Ratner, "Eighteenth-century Theories of Musical Period Structure," *The Musical Quarterly* XLII/4 (Oct. 1956), p. 44.

This movement also illustrates the motivic organization of many of dall'Oglio's works. In typical *galant* fashion, the phrases are made up of a great variety of contrasting or complementary rhythmic units. A characteristic pattern of rhythmic evolution operates within most phrases, as well as on the broader structural level, so that new or varied rhythmic figures appear within each successive phrase. In such movements, motivic patterns seldom continue for more than a few measures before being replaced by different patterns.

A more radical expression of the process of rhythmic evolution, referred to above, is apparent in a few examples, mostly from initial slow or fast movements. In the opening Grave from It. 325 (Appendix B, p. 97), a progressive transformation of the rhythmic topography continues throughout almost the entire movement. Apart from the head motive, which recurs briefly at the point of "recapitulation" (mm. 15-17), no rhythmic idea in this movement has thematic significance. Rhythmic continuity is maintained primarily through the sustained eighth-note pulse of the bass line. In fast movements, such as It. 342/II (Allegro), such continual rhythmic fluctuation and variation leads to an uncomfortable sense of fragmentation. Apropos of the consequent lack of rhythmic and thematic continuity of this style, Newman observes:

> This structural organization becomes disturbing . . . when the successive units change enough to vitiate any motivic unity, yet not enough to implement clear phrase grouping. One can almost hear the sighs of relief as the composers of these sonatas lapse, on occasion, into the secure comforts of Baroque motivic play. . . .[96]

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[96] Newman, *The Sonata in the Classic Era,* p. 122.

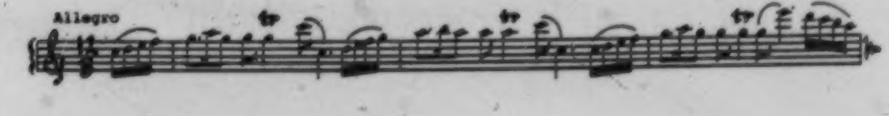
Characteristic Rhythmic Features

Characteristic rhythmic features in dall'Oglio's works are, for the most part, echoes of the general style of the period. Some formulations are occasionally used to excess; others contribute significantly to the vitality and musical interest of particular movements.

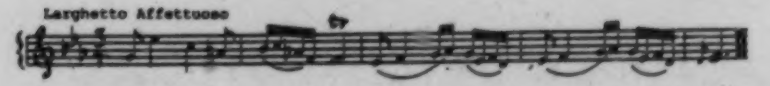
Syncopation

Syncopation appears so frequently as to be almost a cliché. Nevertheless, it often lends a measure of dash and élan to otherwise unremarkable movements. It may, for example, be used to create distinctive themes, such as the following opening and closing themes:

Figure 25: Syncopation as a thematic component.
a. It. 327/finale, opening theme.

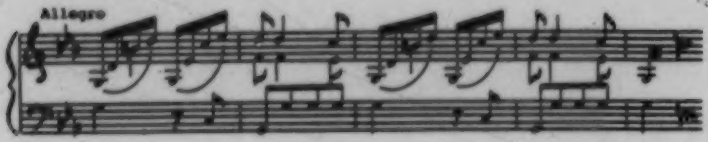


b. It. 332/I closing theme.



Rhythmic impetus is an important element in modulatory or developmental passages, in which repetition and sequence are primary means of filling out phrases. Such passages often involve alternation of syncopated and non-syncopated figures:

Figure 26: Syncopation in contrasting rhythmic textures. It. 332/II, mm. 72-76.



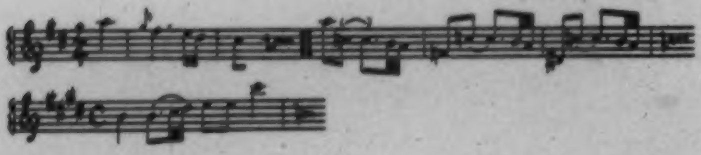
Likewise, sequential progression through the circle of fifths may be enlivened by means of syncopation; the effect is especially compelling in measures 89 through 96 of It. 346/II (Appendix B, p. 127).

Syncopation, like harmonic colour, sometimes contributes significantly to cadential preparation. Both elements are operative in the antepenultimate measure of It. 325/I, which precipitates the terminal cadence of the movement (Appendix B, p. 97).

Dotted Rhythm

Dotted rhythms are a conventional means of intensifying or varying rhythmic texture. When using such figures, dall'Oglio often divides the after-beat following the dotted value between two notes.

Figure 27: Division of after-beat in dotted rhythms. It. 331/III, mm. 1-2, 25-27; It. 334/I, m. 1.

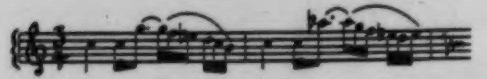


Lombard Style

"Lombardic rhythm" or "Lombard style" (sometimes called the "Scotch snap") was a variant of dotted rhythm popular throughout the

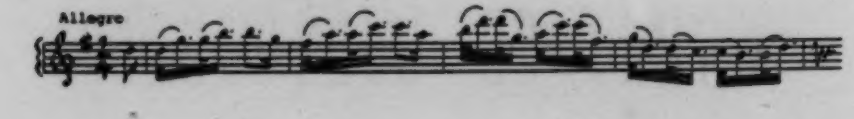
Baroque and pre-Classical periods. The peculiar impulsive character of Lombard rhythm is created through inverting ordinary dotted rhythm, so that dotted notes follow rather than precede their complementary note values. Dall'Oglio uses this device less frequently in his sonatas than in his concertos; in the sonatas, it appears occasionally within a succession of diverse rhythmic figures, such as the following:

Figure 28: Lombardic rhythm.
It. 327/I, mm. 35-36.



In the following example, Lombardic rhythm is the basis of a variation:[97]

Figure 29: Lombardic rhythm.
It. 338/III, variation 4.



Triplet Rhythms

Among the most conspicuous mannerisms of the *style galant* is the frequent notation of triplet figures within passages in simple metres. In movements such as It. 330/I (Example 30), triplets are a part of a constantly changing rhythmic texture. In other cases, the fundamental contradiction between duple and triple figures is exploited extensively in passages which alternate more or less regularly between the two (Example 30, It. 331/III). Movements such as the Cantabile (third movement) of It. 325 (Appendix B, pp. 100-101) may employ the triplet throughout as a characteristic motive.

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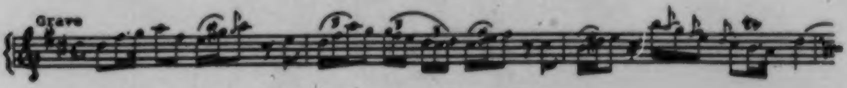
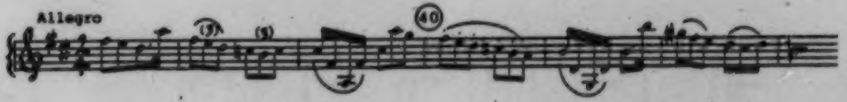
[97] See also variation 1 of It. 325/IV (Appendix B; p. 102).

Figure 30: Triplet figures.

a. It. 330/I, mm. 1-3.



b. It. 331/III, mm. 37-42.



Ornamentation

The most frequently notated ornaments used in dall'Oglio's sonatas are the appoggiatura, the trill, and the vibrato. The use of each of these ornaments corresponds very closely to the principles set down by Tartini in his treatise on ornamentation, which appeared about

1750,[98] and was published after his death under the title *Traité des agréments de la Musique*.[99]

The most characteristic type of appoggiatura is what Tartini labels the "long" or "sustained" appoggiatura, which shares the value of the note to which it is attached[100] (see Figure 31a). The "short" or "passing" appoggiatura (see Figure 31b) is notated relatively infrequently in dall'Oglio's scores, although it is sometimes used as prescribed by Tartini for descending skips of thirds. According to the *Traité des agréments,* the value of the passing appoggiatura is indeterminate, but normally is shorter than that of the principal note.[101] Occasional compound ornaments (such as those shown in Figure 31c) are prefixed to melodic notes. Tartini describes this type of embellishment as a "natural mode"--a diminution of the principle note, which like the appoggiatura, begins on the note and shares the value of the note.[102]

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[98] Definitely before 1756, since Leopold Mozart's *Violinschule,* published that year, draws freely (and sometimes verbatim) from the Tartini document.

[99] Two copies of the original Italian text of Tartini's treatise were discovered in 1960 and 1961, one of which was found among the Berkeley manuscripts. The other was found by Pierluigi Petrobelli in the Conservatorio di Musica "Benedetto Marcello" in Venice and is included in the facsimile edition *Giuseppe Tartini . . . Traité des agréments,* ed. Erwin R. Jacobi (Celle and New York: Moeck, 1961).

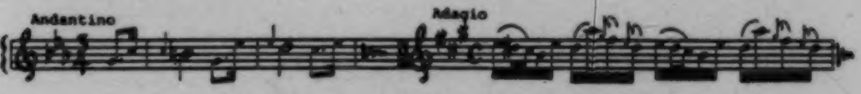
[100] See Giuseppe Tartini, *Treatise on Ornamentation,* Trans. and ed. by Sol Babitz (Los Angeles: Early Music Library, 1970), pp. 3, 5. The rule given by Tartini and numerous other contemporary theorists is that the long appoggiatura receives half the value of the principle note unless that note is dotted, in which case it receives two-thirds.

[101] Tartini, *op. cit.,* p. 5. Tartini implies that the larger the value of the principle note, the **shorter** should be the appoggiatura. Whether the appoggiatura should be played in these cases on the beat, or as a pre-beat ornament, depends upon the particular rhythmic context. See also Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music,* (Princeton, N.J.: Princeton University Press, 1978), pp. 176-177.

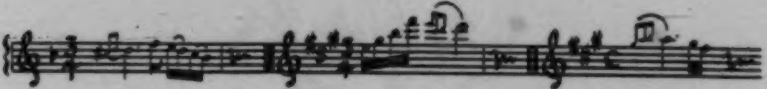
Figure 31: Appoggiaturas

a. Long appoggiatura
It. 328/III, mm. 1-2

b. Short appoggiatura
It. 343/I, m. 5



c. Compound appoggiatura
It. 329/III, m. 3; 342/I, m. 29; 343/I, m. 10



Trills are indicated in movements of all sorts, and conform to the accepted practices of the period. They are used consistently on the penultimate chords of cadences, as well as in numerous other contexts, to add grace and vitality to the melodic line. Characteristic examples may be seen in the sonatas included in Appendix B.

The vibrato, or tremolo, is an expressive embellishment, advocated by Tartini[103] and indicated in a number of sonatas by dall'Oglio, occasionally at the approach to final cadences and in slow passages of repeated double-stopped notes. The groups of repeated notes are articulated so slightly as to give only a feeling of throbbing or trembling.

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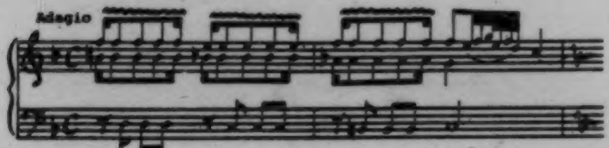
[102] Tartini distinguishes between the treatment of such ornaments in fast and slow movements. When used at fast tempi, they are played before the beat; in slow passages, they are regarded as "natural modes"--any of a wide variety of ornaments which share the value of the principal note. For detailed discussion of performance, see Tartini, *op. cit.* pp. 12-20; also Neumann, *Ornamentation,* pp. 453-454, 474.

[103] *Ibid.*, pp. 11-12.

Figure 32: Vibrato
It. 336/I, mm. 19-20.



Certain slow movements with a relatively simple melodic character might well be performed using appropriate improvised embellishments, based on contemporary precepts of ornamentation. In this connection, one might use as models the embellished variants of various works contained in the Berkeley collection.[104]

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[104] Embellished variants of works by Tartini, Alberghi, Nardini, and Stratico are included. Minnie Elmer's study of these works demonstrates a direct correspondence between the principles of Tartini's treatise and the ornamented versions. See Minnie Elmer, *Tartini's Improvised Ornamentation, as Illustrated by Manuscripts from the Berkeley Collection of Eighteenth Century Italian Instrumental Music,* (Unpublished Masters thesis, University of California, Berkeley, 1962); see also Michael T. Roeder, "Improvised Ornamentation Associated with Tartini's 'Scuola delle Nazioni'," *Musick,* VII/2 (Fall 1985), pp. 6-13. Examples are included in Roeder's *Michele Stratico: Sonatas and Concerto,* as well as with many recently published Tartini works.

Dynamics

The majority of dall'Oglio's sonatas bear no dynamic markings; a few exceptions, including the second movement of It. 346 (Appendix B, pp. 124-129), give specific indications of Baroque "terraced" dynamics, with occasional alternating passages marked P^{o} and F^{e} [*Piano* and *Forte*].[105] Even without the presence of dynamic markings, expressive characteristics are often implicit in the texture of the music, its melodic character, the indicated articulation, and occasional designations such as *"cantabile"* and *"affettuoso."*

Instrumental Technique

The history of the solo sonata and solo concerto in the seventeenth and eighteenth centuries reveals the development of techniques that are particularly suited to the instruments used. Dall'Oglio's concertos are usually much more expansive and demanding works than are his sonatas, and in some ways they reflect the idiomatic character of his solo writing more fully than do his sonatas. Nevertheless, the sonatas contain a reasonably wide range of technical demands which indicate that the composer knew the resources of his instrument.

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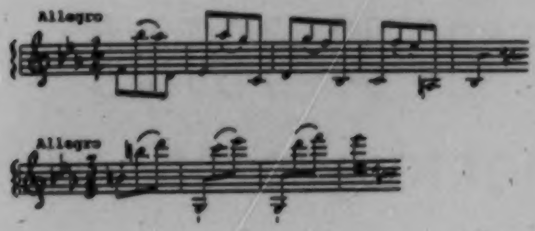
[105] Other movements which include these markings are It. 327/III, 332/II, and 343/III.

Range

The range of dall'Oglio's sonatas is fairly typical for sonatas from this period--from the open G string through the seventh position on the E string. The upper limit in fast movements rarely exceeds f''' sharp or g''', although an unusually high b''' is reached several times in the finale of It. 342. Less extravagant works, such as It. 325 (Appendix B, pp. 97-103) rarely go beyond third or fourth position. In this work, the top note is c'''.

Although in a few sonatas dall'Oglio exploits the upper register of the violin,[106] he also makes ample use of the full range of the instrument. The sonatas included in the Appendix all illustrate this fact. The lower strings are used effectively in figures such as the following, which call for successive leaps of an octave or more (the technique as illustrated here creates the illusion of two voices):

Figure 33: Use of lower strings
It. 332/II, mm. 110-114; 333/III, mm. 68-71.



Articulation

The articulation indicated in dall'Oglio's sonatas is typical of Italian string music of his generation. These sonatas include:

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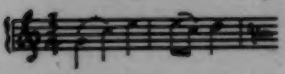
[106] See, for example, It. 335/II, 338/II, 340/II, 342/II, IV.

1. Non-legato: The bow used in the early eighteenth century normally produced a fairly non-legato stroke (sometimes called *detaché*).[107] This appears to be the normal articulation for unslurred notes (see Example 34).

2. Slurred legato: As with modern bowing, groups of notes to be played with one bow are normally carefully marked with a slur (see Example 34).

Figure 34: Non-legato and slurred legato
It. 325/IV, mm. 1-2.



3. Staccato: Two signs are used for staccato: the dot (•) and the wedge, or vertical stroke ('). Both indicate a deliberate detachment of the note, while the vertical stroke normally requires a more pronounced separation.[108] Slurred staccato (Figure 35) indicates notes to be played in a single bow stroke, but with a slight separation between individual notes.

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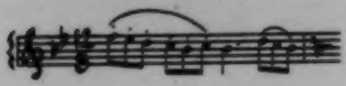
[107] Cf. David D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to Violin Music*, (London: Oxford University Press, 1965), p. 263.

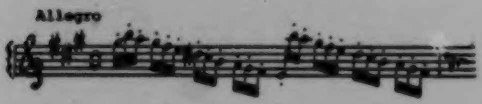
[108] Cf. Boyden, *History of Violin Playing*, p. 263. Quantz specifies that the stroke requires lifting the bow, while the dot calls for the bow stroke to remain on the string. Cf. Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilley (London: Faber and Faber, 1976), p. 232.

Figure 35: Staccato
It. 346/III, m. 2.



4. Sautillé (bouncing bow): Although the modern technique of *sautillé* or *spiccato* was not described before 1750, it is possible that it was used considerably earlier than that date.[109] Violinists may have needed this technique to achieve the lightning-quick staccato called for in Figure 36.

Figure 36: *Sautillé* (?)
It. 342/II, m. 29



5. Slurred Tremolo (vibrato): This technique is described in Tartini's *Traité des agréments* as *vibrato,* and is given by Tartini as an ornament.[110] This technique is described earlier under "Ornamentation" (pp. 76-77).

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[109] See David D. Boyden, "Bow," *New Grove,* III, p. 133.

[110] Tartini, *Treatise,* pp. 11-12.

Other Idiomatic Techniques

Broken chord figures and arpeggiation (variously identified as *brisure* and *batterie*)[111] appear in the sonatas, although the technical difficulty of such figures seldom approaches the demands of similar passsages in the concertos. The second movement (Allegro) of It. 325 has a number of such figures, involving two and three adjacent strings (Appendix B, p. 98: It. 325/II, mm. 13-19; 30-37).

Double, triple, and quadruple stops had been standard techniques for violin virtuosi since at least the time of Vivaldi. Double stops in thirds, such as one finds in It. 346/II (Appendix B, pp. 124-129), are a commonly used idiom in both slow and fast movements. Likewise, one frequently observes double stops on adjacent strings, with one string serving as a pedal point (see It. 325/II, mm. 8-13, Appendix B, p. 98), or with contrapuntal activity between the two strings (see It. 341/I, mm. 15-18, Appendix B, p. 106). Triple and quadruple stops may also be played as solidly articulated chords (as, for example, in It. 346/II, mm. 13-18, Appendix B, p. 124) or in arpeggiated form (It. 325/II, mm. 30-37; perhaps It. 325/IV, final variation, Appendix B, pp. 98, 103). Dall'Oglio usually indicates clearly when arpeggiation is appropriate or required, as, for example, in It. 325/II, mm. 30-37, where the pattern of arpeggiation is given at the beginning of a passage of triple-stopped chords. In certain cases, however, such as the final variation of It. 325/IV, the performer must be guided by a knowledge of eighteenth-century performance practice, as well as by reference to other similar works from the period.[112]

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[111] Marc Pincherle defines a *batterie* as "a formula that comprises repetitions either of a note or of a design." A *brisure,* according to Pincherle, is "a type of *batterie* where the bow plays on two non-adjacent strings." Cf. Pincherle, *La Technique du Violon Chez les Premiers Sonatistes Français (1695-1723)* (Geneva: Minkoff Reprint, 1974), pp. 25, 27.

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[112] See p. 33, footnote 53.

CHAPTER IV

CONCLUSIONS

The value of this sort of study lies not so much in the possibility of discovering forgotten musical genius as in the opportunity to document a bit more fully the history of a significant genre of instrumental music.

The majority of dall'Oglio's sonatas found in the "Tartini" collection at Berkeley University were composed before 1738. Of those for which no general date of composition can be assigned, most reflect a style similar to those known to have been composed before 1738. They may have been composed during dall'Oglio's days as a student at Tartini's academy, or while he was employed as a professional musician in the same establishment, between 1732 and 1735. It is also possible that some of the unpublished works were composed after 1738, while dall'Oglio was resident in Russia, and that these works found their way back to the library of St. Anthony's in Padua, where they were eventually copied in the 1760s or 1770s and placed in the collection which now resides at Berkeley.

Dall'Oglio's sonatas reflect the transition from the late Baroque era to the early Classical, and their style of composition reveals aspects of the styles of both periods. Some works look back to the late seventeenth and early eighteenth centuries, particularly with respect to the use of relatively archaic (by the 1730s) forms, as well as melodic, textural, periodic, and rhythmic characteristics. Many other works reveal the modernizing influence of the *style galant* on the overall shape of the sonata, as well as on the internal structure and the melodic, rhythmic, and instrumental character of the music.

Domenico dall'Oglio was one of many obscure eighteenth-century composers whose music reached a limited audience during their lifetime and virtually disappeared afterwards. While few of his works show any tendency towards innovation, he appears, on the whole, to have been a careful craftsman, who made good use of the musical training he received from his teacher and mentor, Giuseppe Tartini.

These sonatas are accessible to the average violinist with a good technique and are worth exploring, both for their own sake and for what they reveal about instrumental music of the period. Despite the somewhat naïve character of certain passages, there is considerable melodic beauty in dall'Oglio's writing. With a certain amount of selectiveness, one can find among these works examples that are rewarding for the performer, the listener, and the scholar alike.

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APPENDIX A: WORKS BY DOMENICO DALL'OGLIO

These works are known to have been or supposed to have been composed by Domenico dall'Oglio.

Vocal Music

La Russia afflita e riconsolata (1742)
Composed as a prologue to *La Clemenza di Tito* (Adolf Hasse); additional arias were composed by dall'Oglio for this opera; lost.

"E soffriro che sia--Combattuto da più venti" (1758?)
Recitative[1] and aria inserted in the opera *Didone Abbandonata* (F. Zoppis?).

Solo Instrumental Music

XII Sonate a violino e violoncello o cimbalo . . . Opera Prima. Amsterdam: Witvogel, 1738; copies in the Civico Museo Bibliographico-Musicale, Bologne, the Biblioteca Estense, Modena, the Gesellschaft der Musikfreunde, Vienna, the Preussische Staatsbibliothek, Berlin.

Republished in Paris[2]: Le Clerc, 1751; single known copy in private collection.

XII Sonates à violon seul et basse continue. Venice: Bartolomeo Ricci, 1778 (posthumous); copy in the Conservatorio Nazionale di Musica (Benedetto Marcello), Venice.

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1. Listed in O. Kade, *Die Musikalien-Sammlungen des Grossherzoglich Mecklenburg-Schweriner II,* (Schwerin: Sandmeyersche Hofbuchdruckerei, 1893), p. 101. Mooser suggests that the recitative and aria were intended for the performance of F. Zoppis' *Didone Abbandonata,* performed in St. Petersburg in 1758. Cf. Mooser, "Violonistes-compositeurs," XLVIII (1946), p. 229; *Opéras, Intermezzos,* p. 44.

2. A single copy of the 1751 edition was listed in the catalogue of a collection sold by a W. Wolfheim in 1928. No information is available as to its present owner. See Mooser, "Violinistes-Compositeurs," XLVIII (1946), p. 223.

[22 sonatas for solo violin and continuo].
University of California, Berkeley Music Library, It. 325-346; includes all works from *XII Sonate* (1738).[3]

[2 sonatas for transverse flute] (n.d.)
Listed in *Breitkopf Thematic Catalogue, 1762-1787*, p. 684; lost.

[Pieces for violetta and bass] (n.d.)
Copy in Berlin Staatsbibliothek, MS 4420.

Chamber Music

Sonata à 4 (2 violins, viola and bass; n.d.)
MS copy in Upsala Bibliothek.

Ballet Music

La joie des nations à l'apparition d'Astrée à l'horizon russe, et le retour del'âge d'or (1742).
Perhaps by Luigi Madonis;[4] lost.

La pomme d'or au banquet des dieux, et le jugement de Paris (1742)
Perhaps by Luigi Madonis;[5] lost.

Symphony

Sei Sinfonie a due violini, alto viola e basso, Op. 1. Paris: Antoine Petit, 1753; copy in Bibliothèque Nationale, Paris.

Sinf[onie] a 2 Clar[ini], Tymp[ani], 2 Violin, B[asso] (n.d.)
Listed in *Breitkopf Thematic Catalogue, 1762-1787*, p. 262; lost.

Sinf[onie] Russa a 4 V[iolini] (n.d.)
Listed in *Breitkopf Thematic Catalogue, 1762-1787*, p. 216; lost.[6]

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3. For a complete catalogue and thematic index of this collection, see Duckles and Elmer, *Thematic Catalog*, pp. 163-172.

4. See pp. 9-10.

5. *Ibid.*

6. Dall'Oglio is known to have composed a number of symphonies of this type, all of which are apparently lost. See pp. 11-12.

Concerto

[17 concertos for solo violin, violins obligato I, II, viola, and violoncello obligato].
University of California, Berkeley Music Library, It. 347-365.[7]

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[7] Duckles and Elmer, *Thematic Catalog,* pp. 172-178.

APPENDIX B: THREE SONATAS BY DOMENICO DALL'OGLIO

Editorial Procedure

The three representative sonatas by Domenico dall'Oglio which follow illustrate many of the stylistic features discussed in this study. It. 341 reflects, on the whole, the Baroque characteristics of the composer's style, while It. 325 and 346 exemplify many of his pre-Classic tendencies. A facsimile of the manuscript of It. 325 appears with the kind permission of Mr. John Roberts, head of the Music Library, the University of California, Berkeley; and Mr. Newton Gregg, of Novato, California, who supplied microfiche copies of the works in the Berkeley collection. Modern critical editions of sonatas It. 341 and 346 are also presented, based on copies of these works in the University of California, Berkeley Music Library, and in the case of It. 341, also on dall'Oglio's *XII Sonate a violino e violoncello o cimbalo,* which was published in 1738 in Amsterdam by Witvogel.

Discrepancies between the two sources of It. 341 are few, and rarely signify variant readings. Differences in most cases involve the notation of figured bass and the beaming of notes in the bass line. Chords of the sixth, which are figured in the 1738 edition as 6⃥, are indicated in the Berkeley manuscript as 6#. Likewise, chromatically inflected root position chords are indicated in the Amsterdam edition simply by accidental, while the Berkeley copy invariably uses the figure 3 along with the accidental. The present edition supplies the more literal figuring of the Berkeley version for the convenience of performers who may wish to realize the bass for themselves.

The beaming of the bass part in the 1738 edition, which bly indicates bowing, has been retained, rather than the uniform b g of notes according to individual beat, which occurs in the Ber manuscript. Editorial additions, such as slurs, phrase marks, ing dots, accidentals, and bass figures, are enclosed in brackets. Redundant accidentals within measures have been eliminated. Rudimentary continuo realizations have been supplied with both edited works. Experienced continuo players may wish to create re elaborate and rhythmically active accompaniment, especially i somewhat prosaic second movements of both works, and in the fi of It. 346.

Besides the facsimile of It. 325, which appears in its ty, facsimile copies of the first pages of It. 341 and 346 precede edited versions of these works.

Critical Commentary

I. Sonata a Violino, e Basso Del Sig.^{r} Domenico Dall'Oglio, It. 325

Description: Score/ 23x32.5 cm./ 10 st./ WM: 3/ Hand A/ Black.[8]
Movements: 4
Key: C major

II. Sonata a Violino, e Violoncello, o Cimbalo del Sig^{r}. Dom^{co} Dall'Oglio, It. 341

Description: Score/ 22x32 cm./ 10 st./ WM: unclear/ Hand R/ Black.
Movements: 4
Key: g minor

Adagio (third movement), m. 9, beat 3: Berkeley MS reads E.

III. Sonata a Violino Solo del Sig:^{r} Domenico dall'Oglio, It. 346

Description: Score/ 23x32 cm./ 10 st./ WM: unclear/ Hand B^{1}/ Brown.
Movements: 3
Key: B flat major

Larghetto (first movement):

m. 10, beat 1 (appoggiatura): MS reads D sharp.
m. 11, beat 1 (appoggiatura): MS reads E flat.
m. 32: MS places the V$_{7}$ chord on beat 2.

Allegro (second movement):

m. 56: tie missing in MS, but included in parallel passage (m. 127).

[Allegro] (third movement):

The editor has used the first-and-second-ending format to accommodate the incomplete measures created in the MS by the two repeats.
m. 11, beat 1: MS reads G.
m. 32, beat 1: MS adds an extra E flat, eliminated here.

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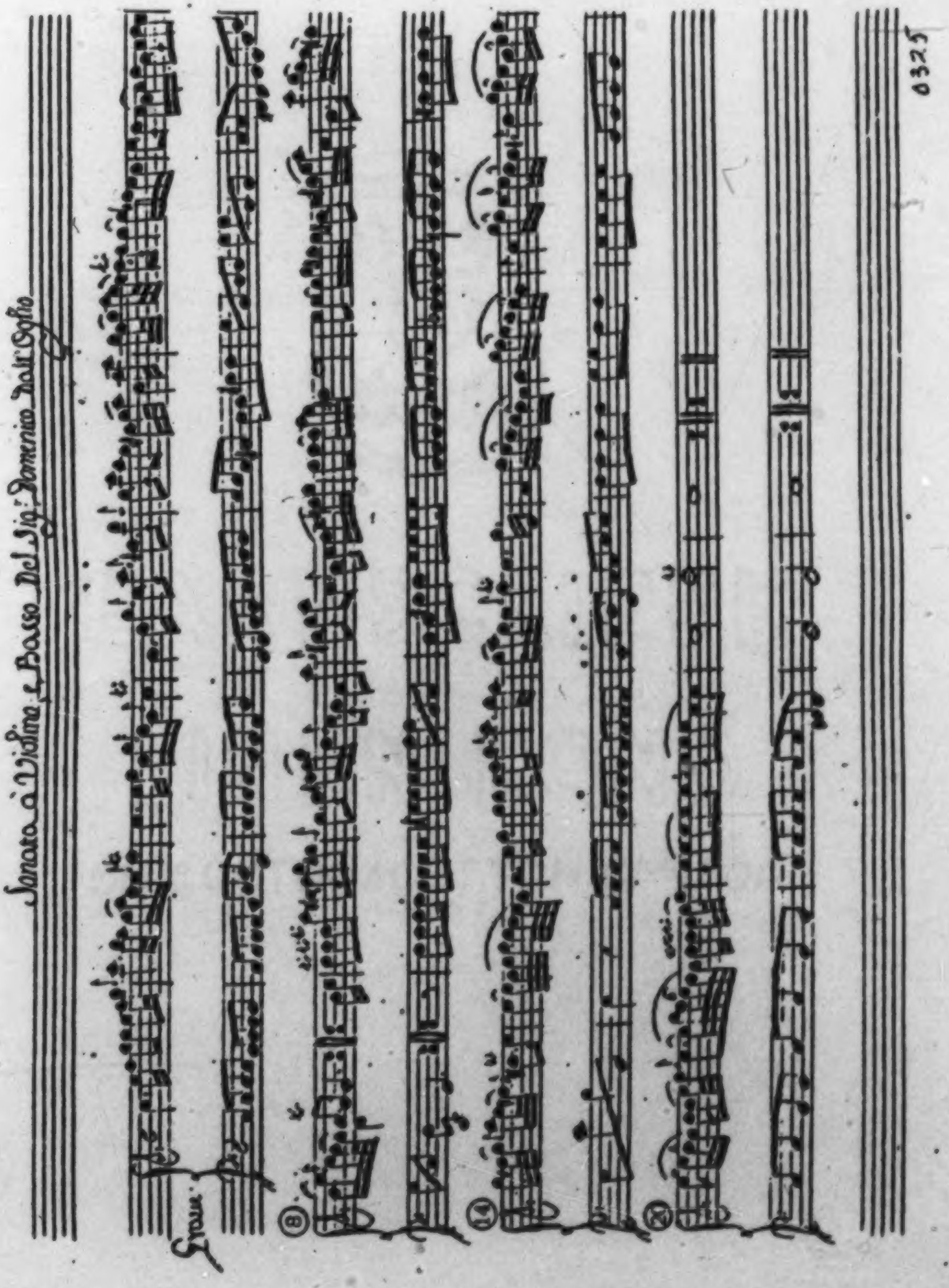
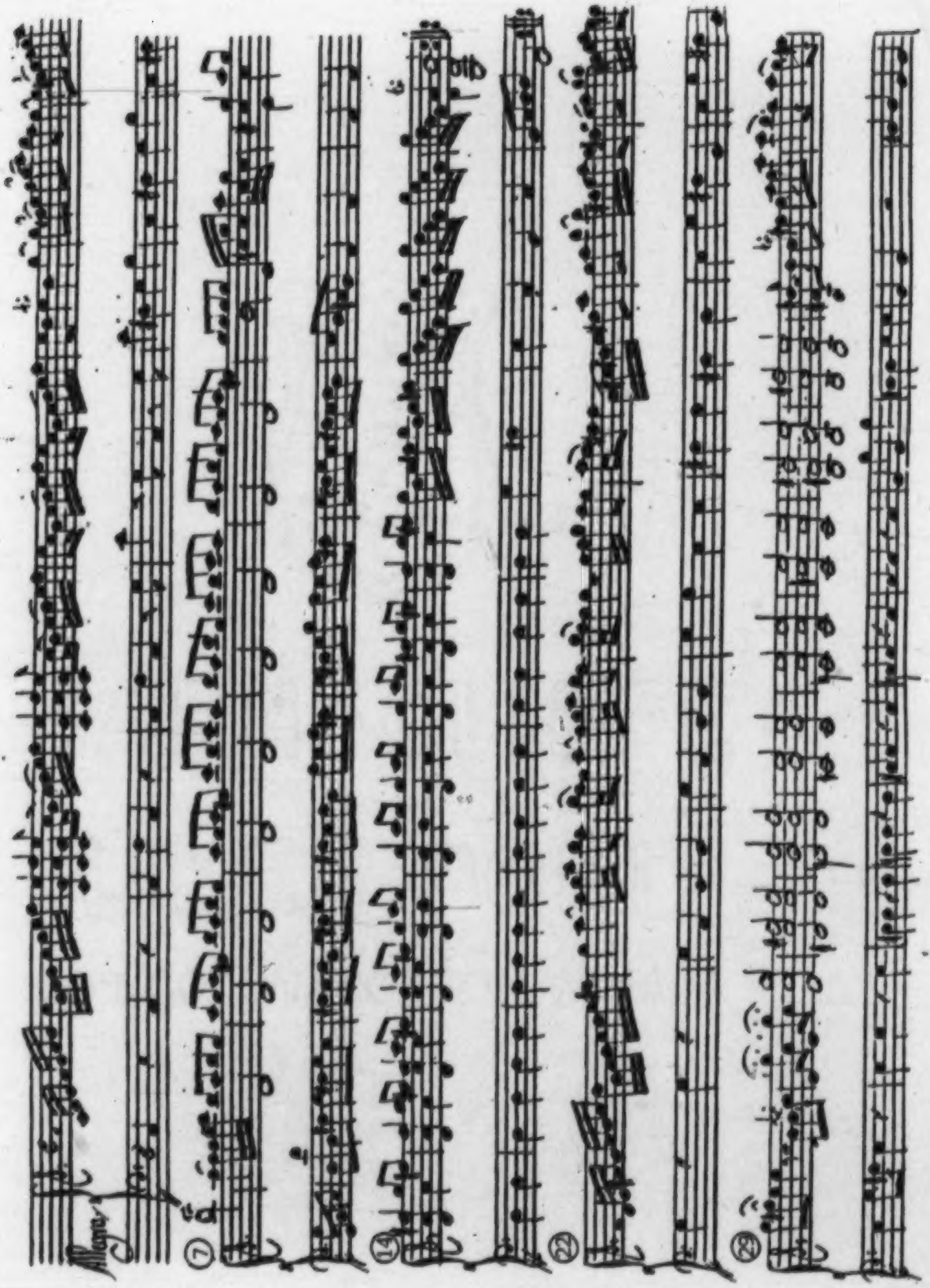
[8] Cf. Duckles and Elmer, *Thematic Catalog,* pp. 163-172; for information regarding handwritings and watermarks, see the same source, pp. 4-21.

It. 325. Sonata à Violino e Basso Del Sig^{r} Domenico Dall'Oglio (facsimile). (All facsimiles are used by permission of the Music Library, University of California, Berkeley. Reproduction in whole or in part must be authorized by written permission from the Head of the Music Library.)

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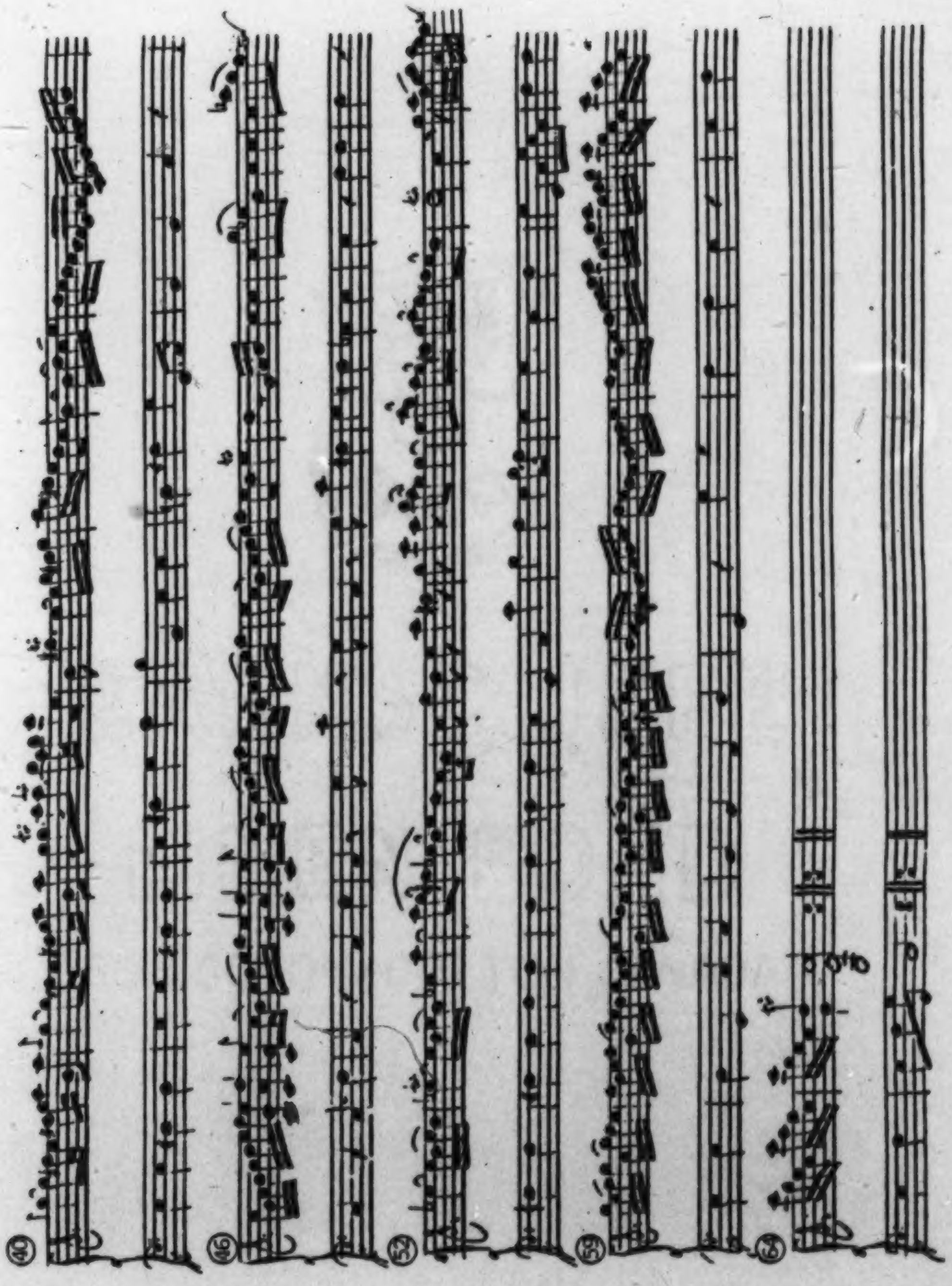
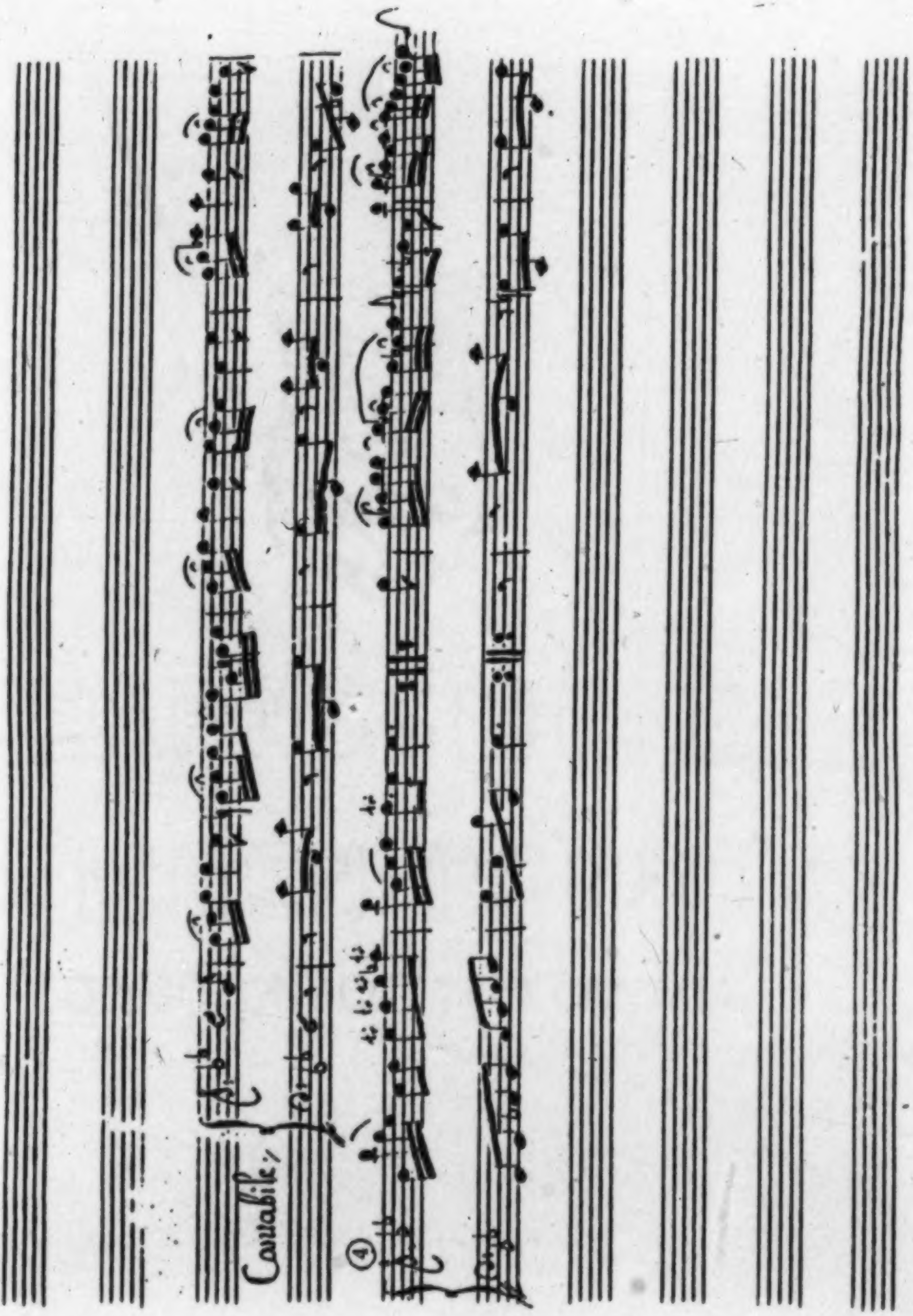
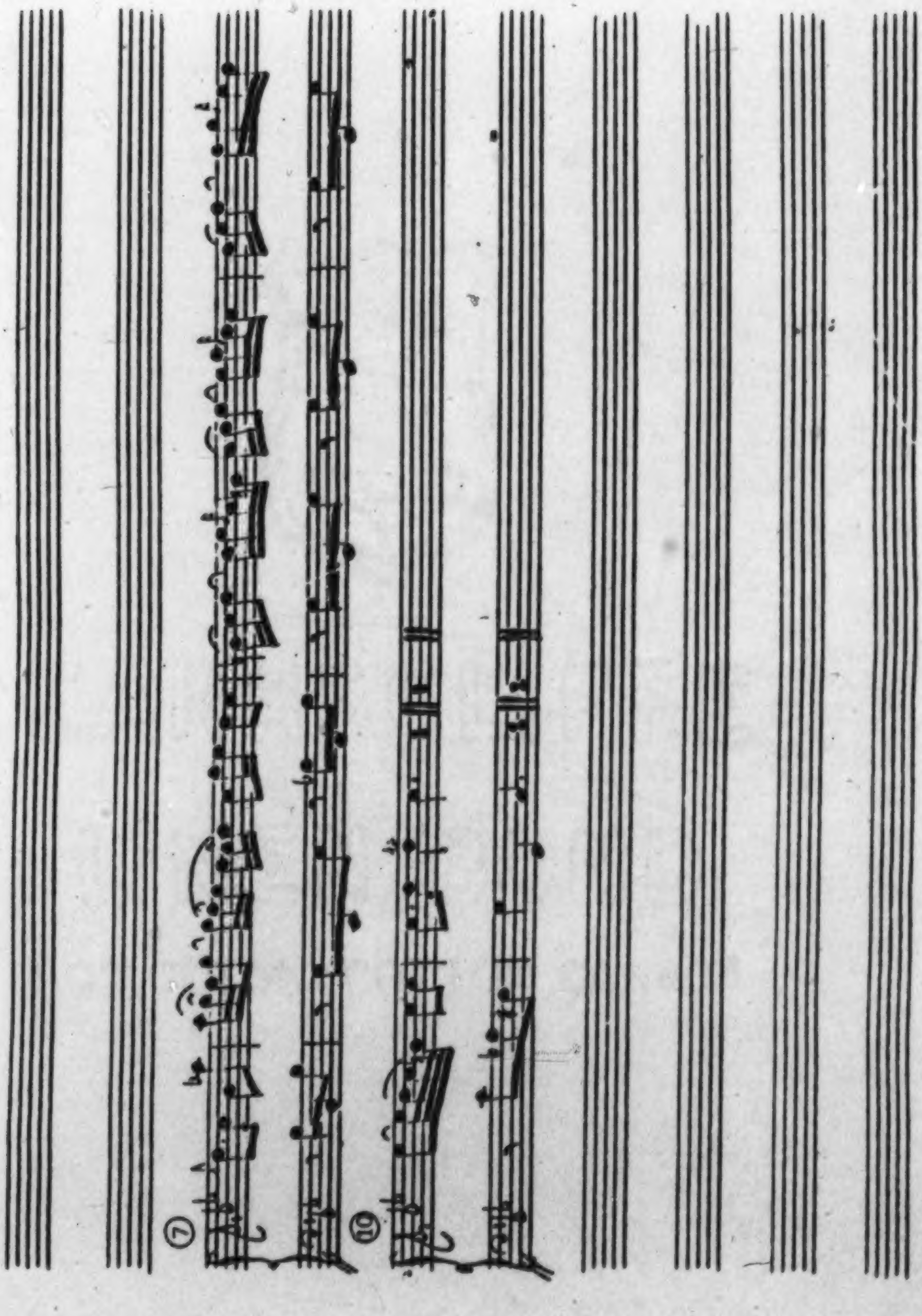
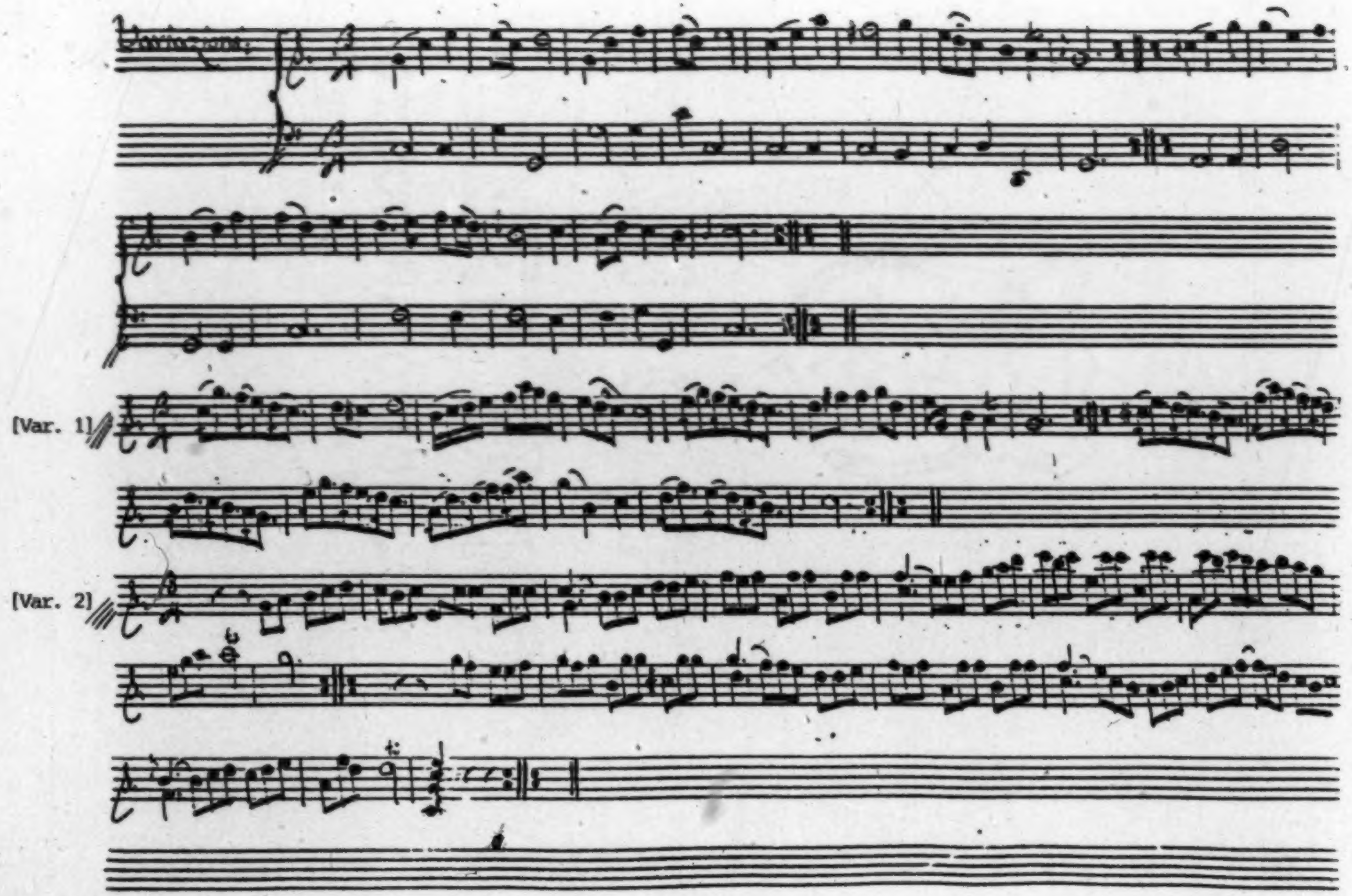
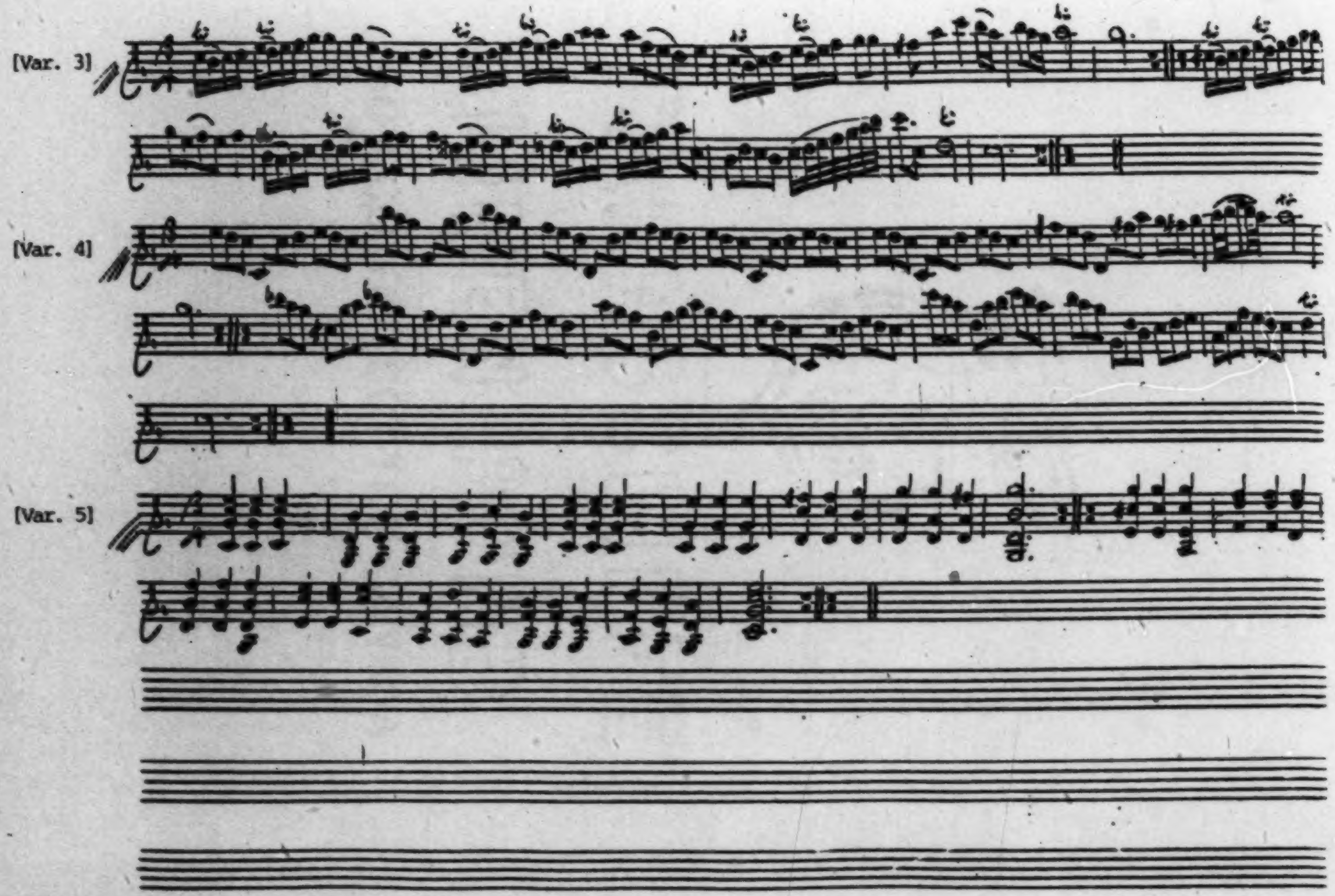


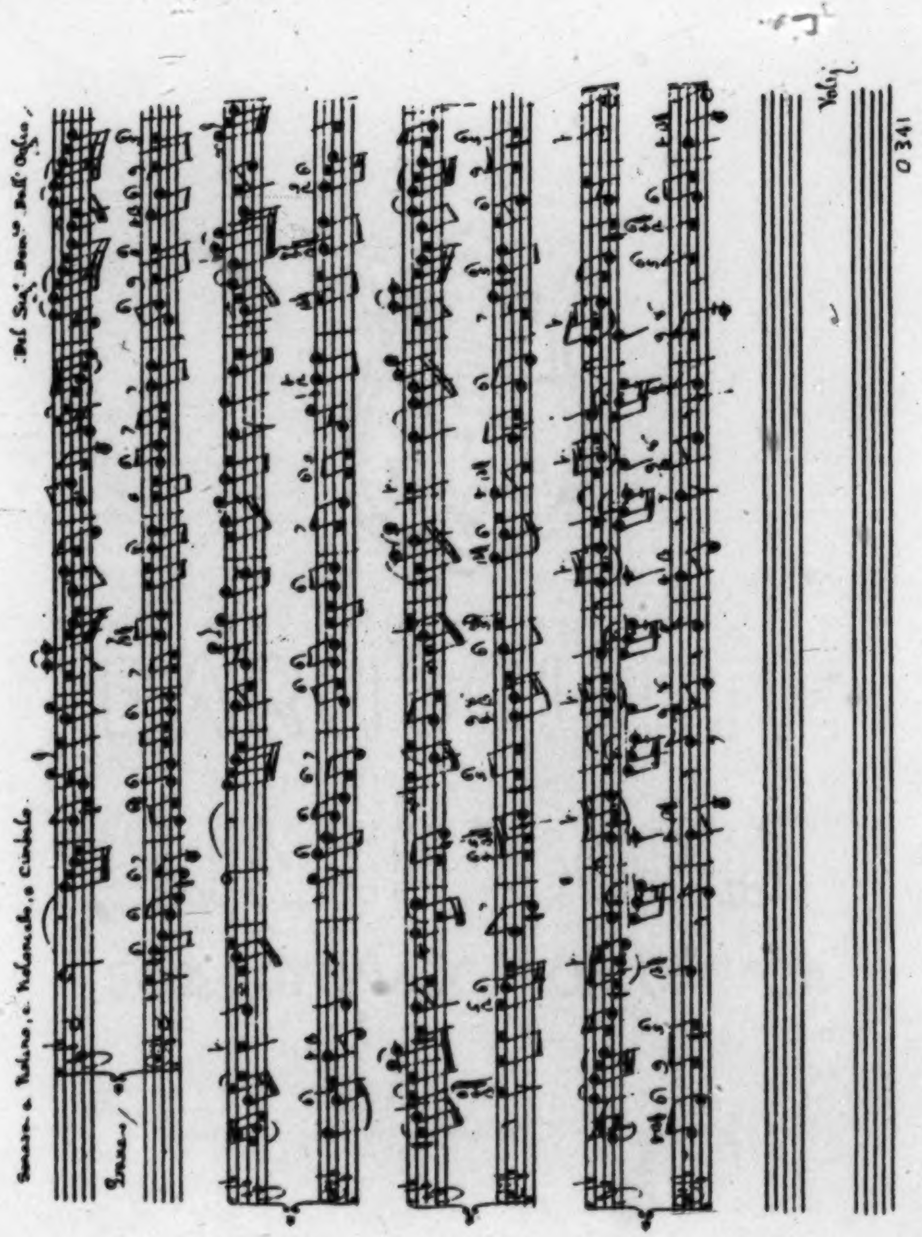

Cantabile
④


⑦
⑩


Variazioni
[Var. 1]
[Var. 2]


[Var. 3]
[Var. 4]
[Var. 5]

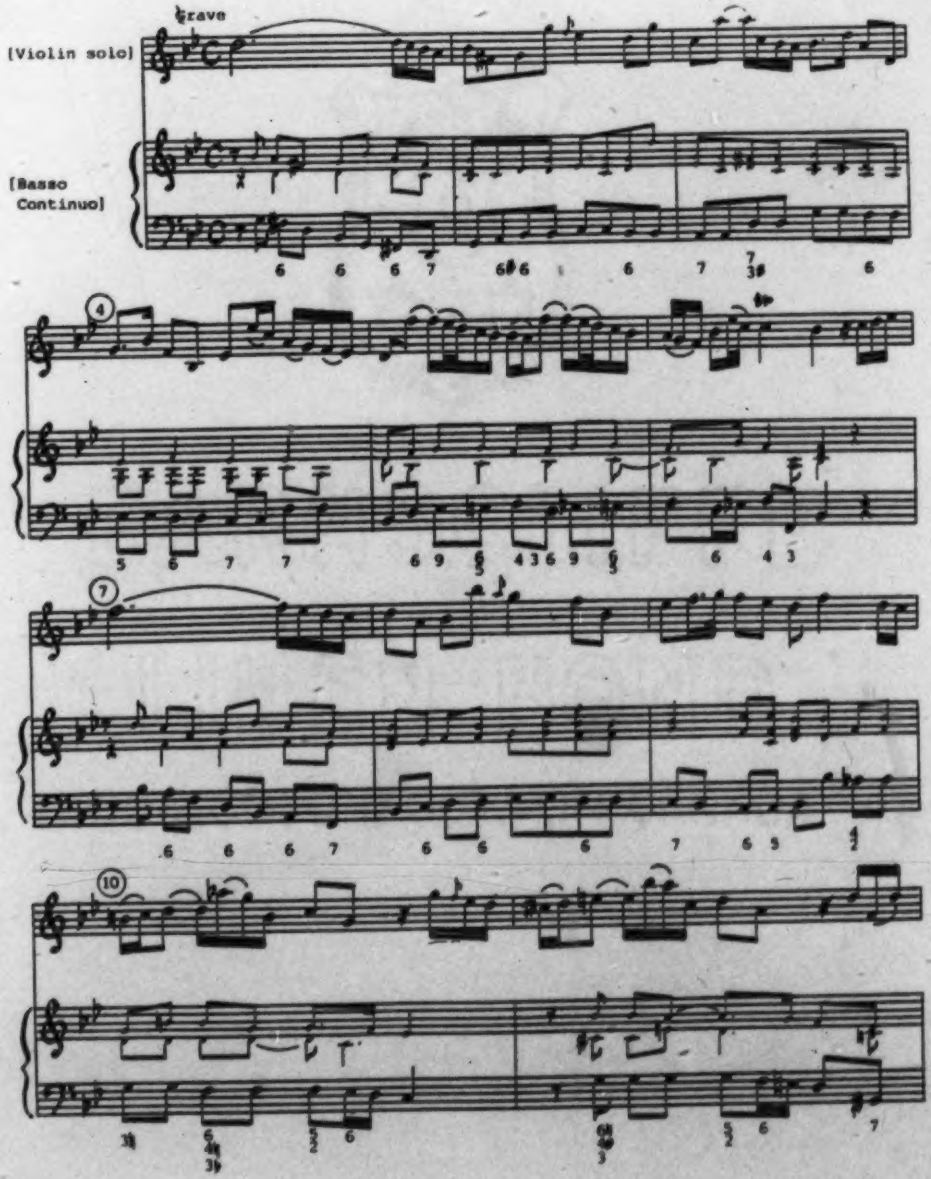
It. 341. Sonata a Violino, e Violoncello, o Cimbalo del Sig^{r}. Dom^{co}. Dall'Oglio (facsimile of first movement).

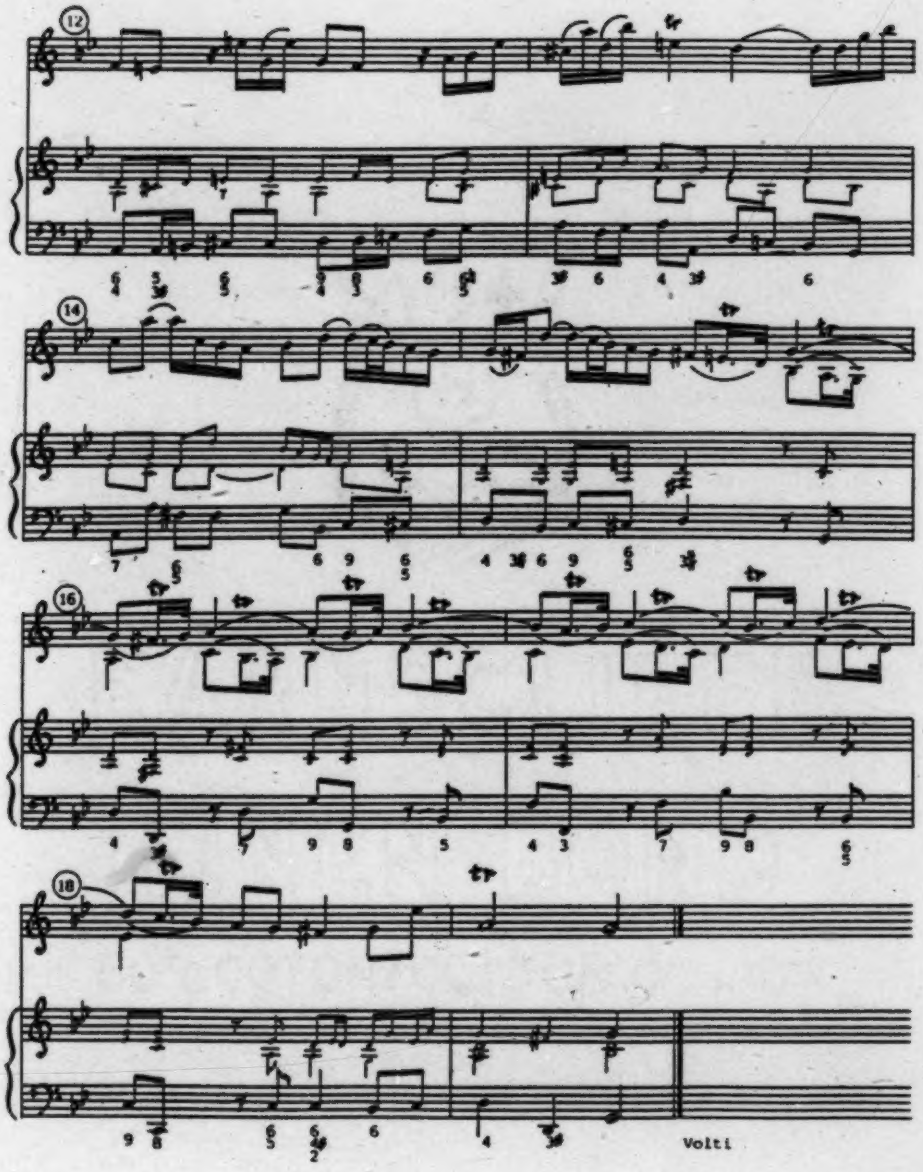

Sonata a Violino, e Violoncello, o Cimbalo
Del Sig.r Dom.co Dall'Oglio
Grave
Volti
O 341

SONATA A VIOLINO, E VIOLONCELLO, O CIMBALO

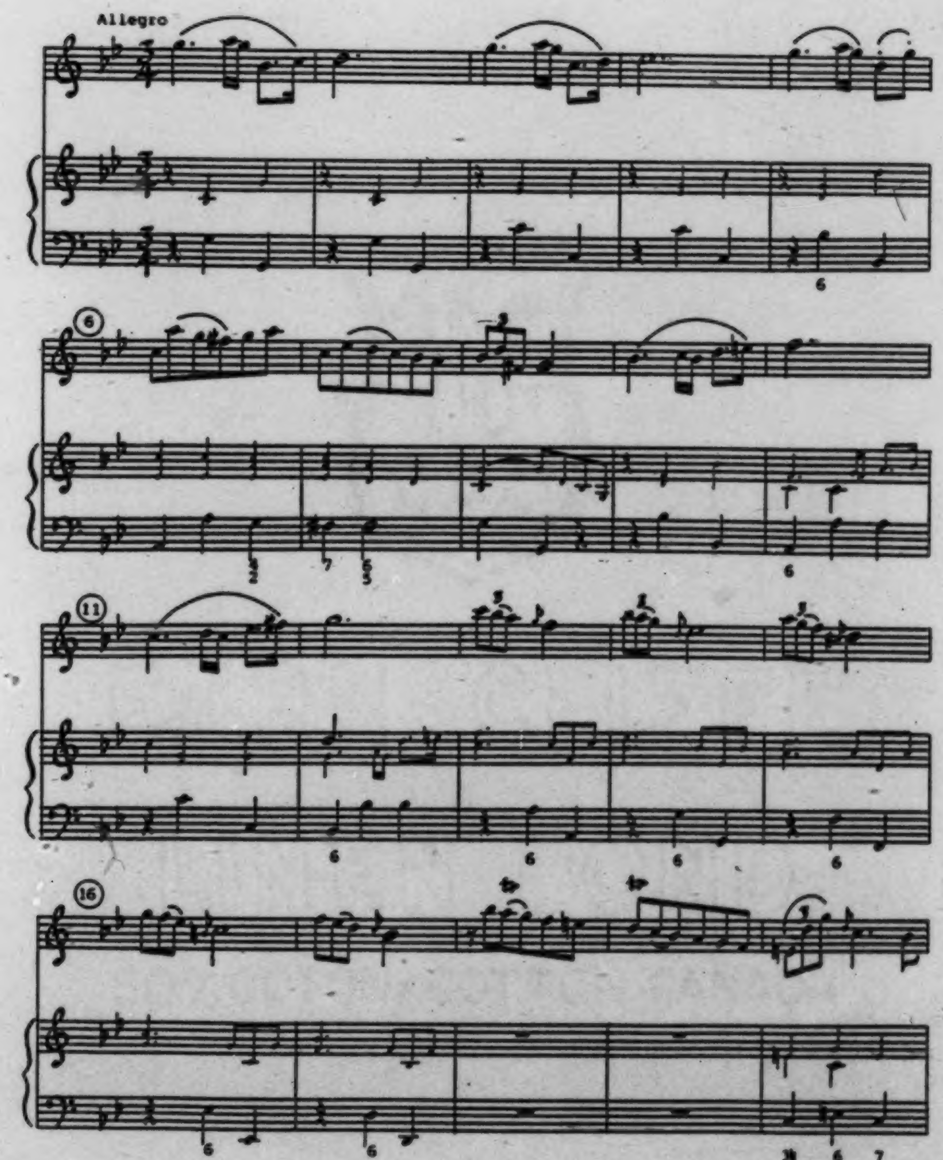
del Sig^{r}. Dom.^{co} Dall'Oglio

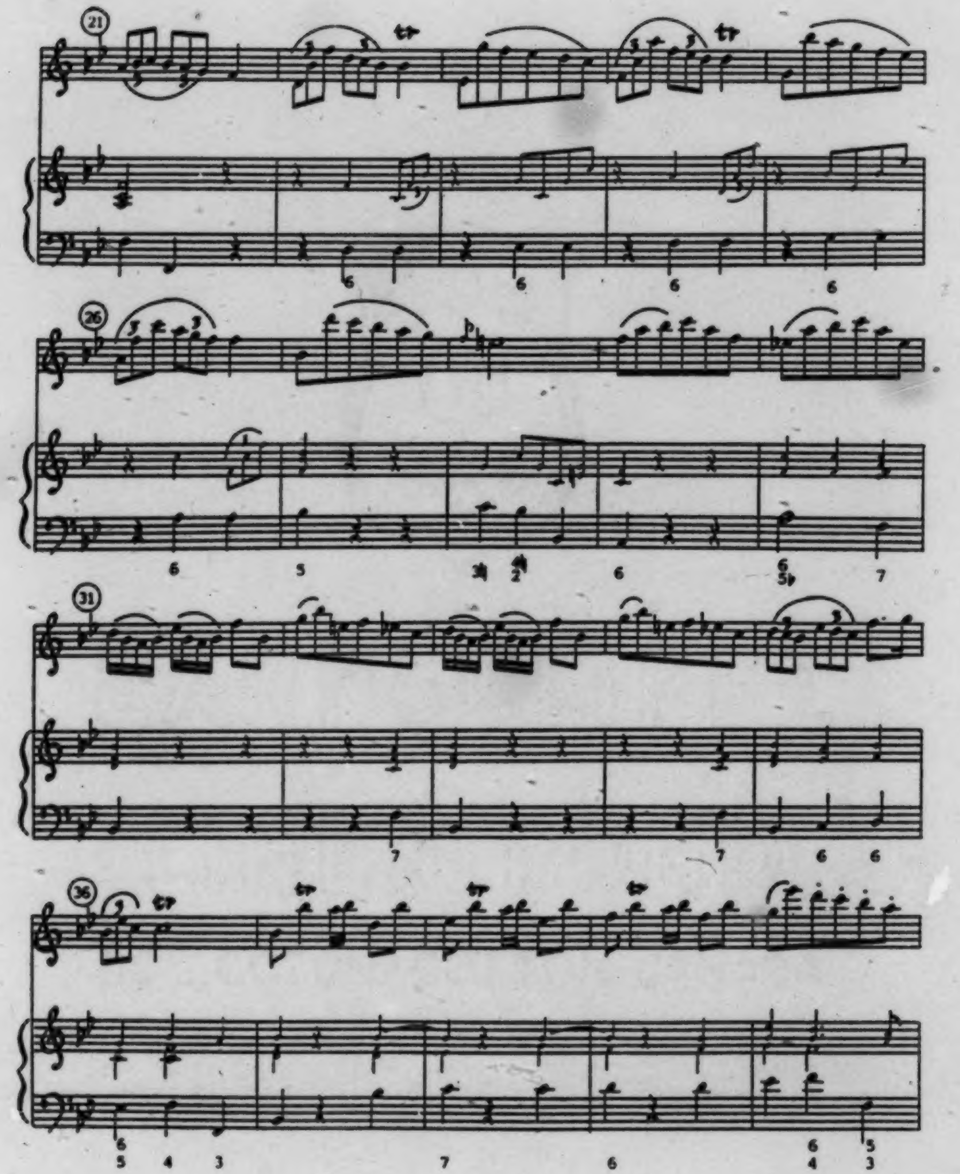
[It. 341]





Volti


Allegro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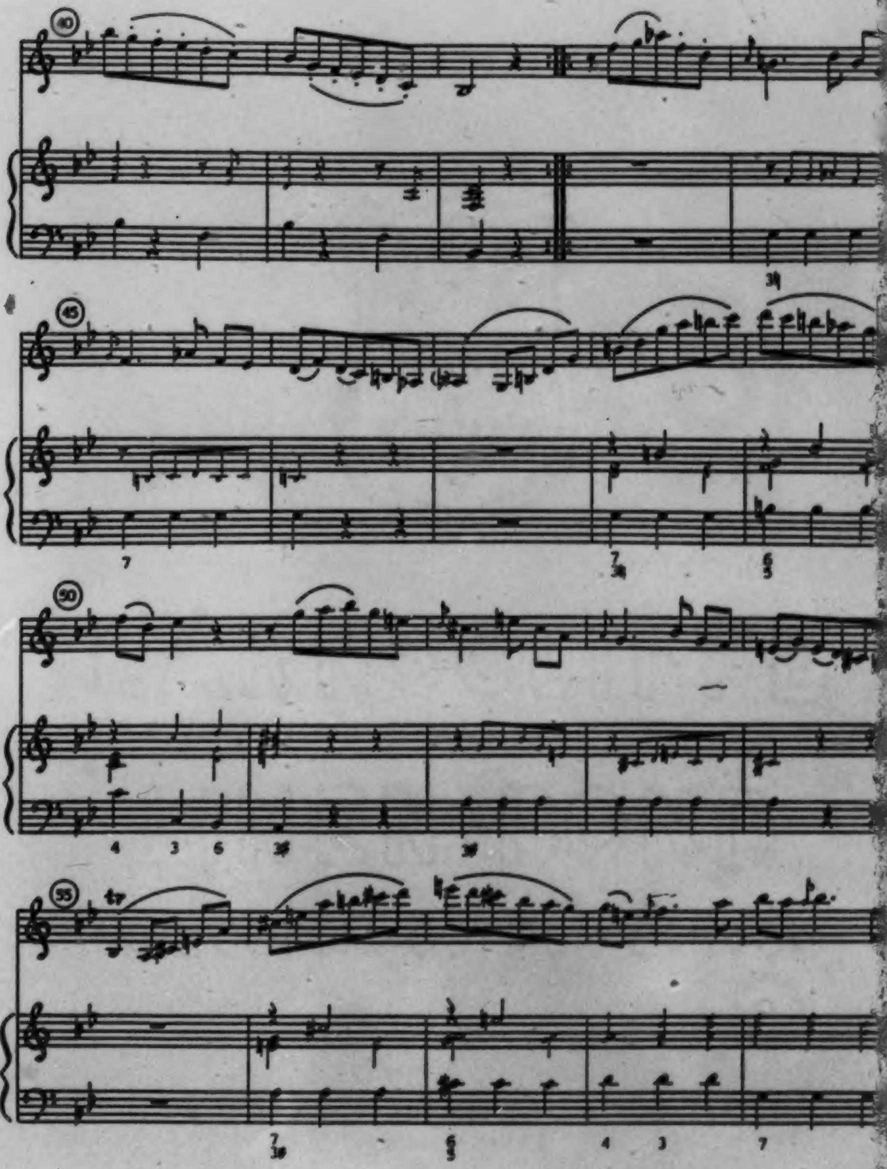
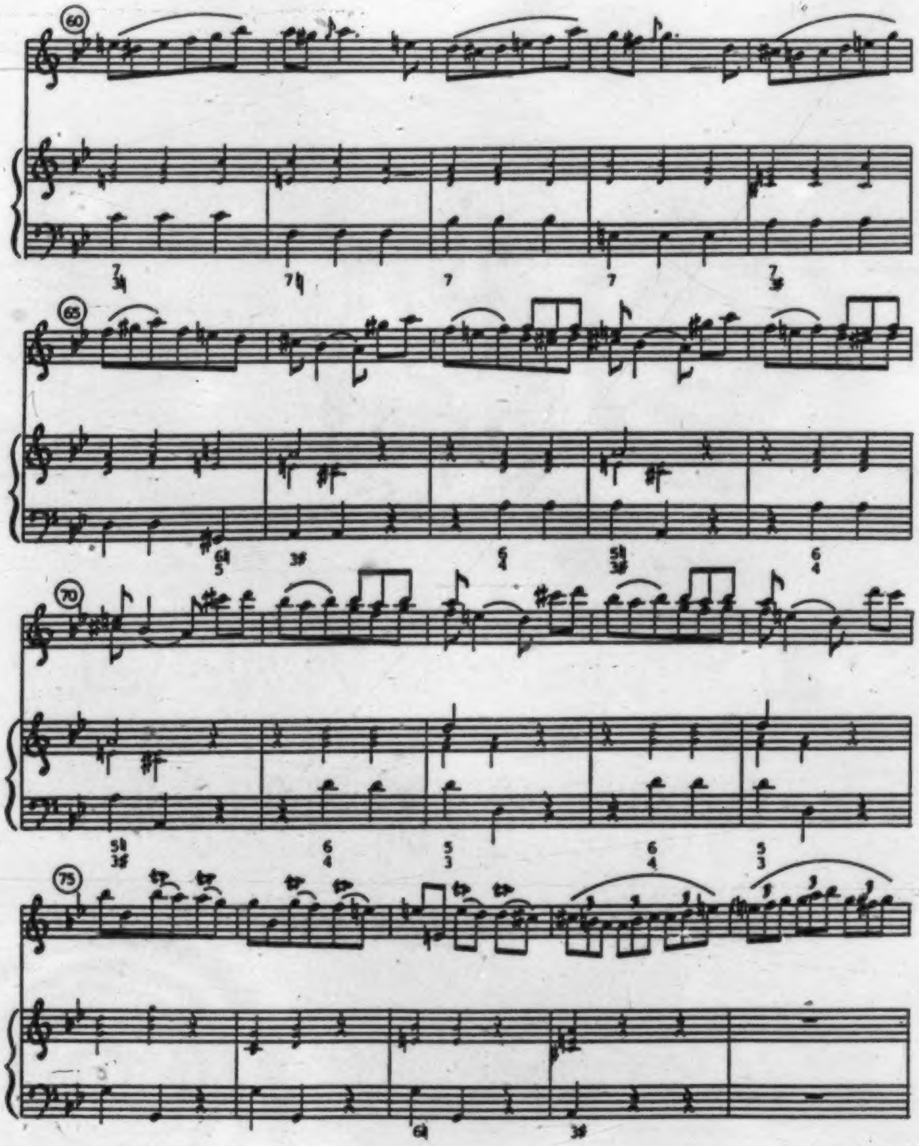
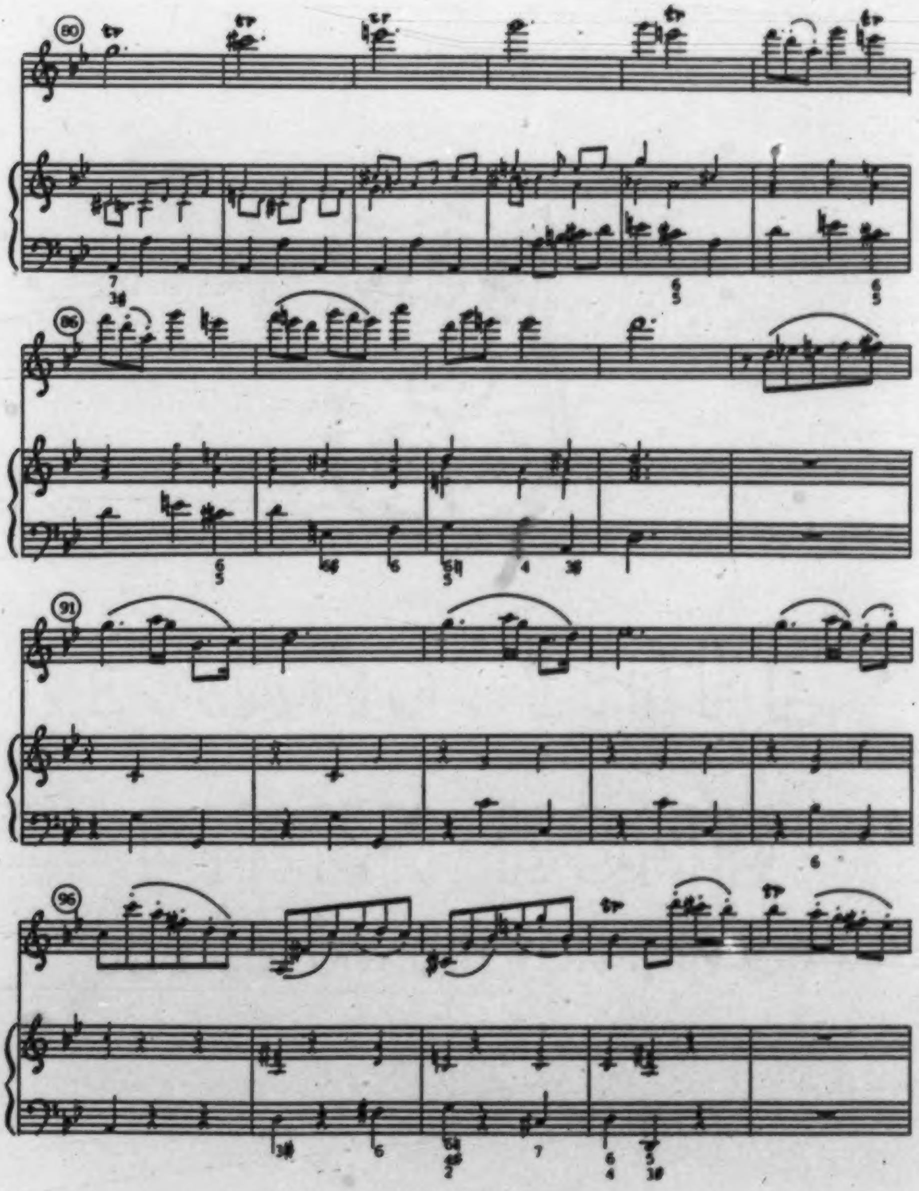
5♭
tr
tr
tr
tr


4 3 6
4 3





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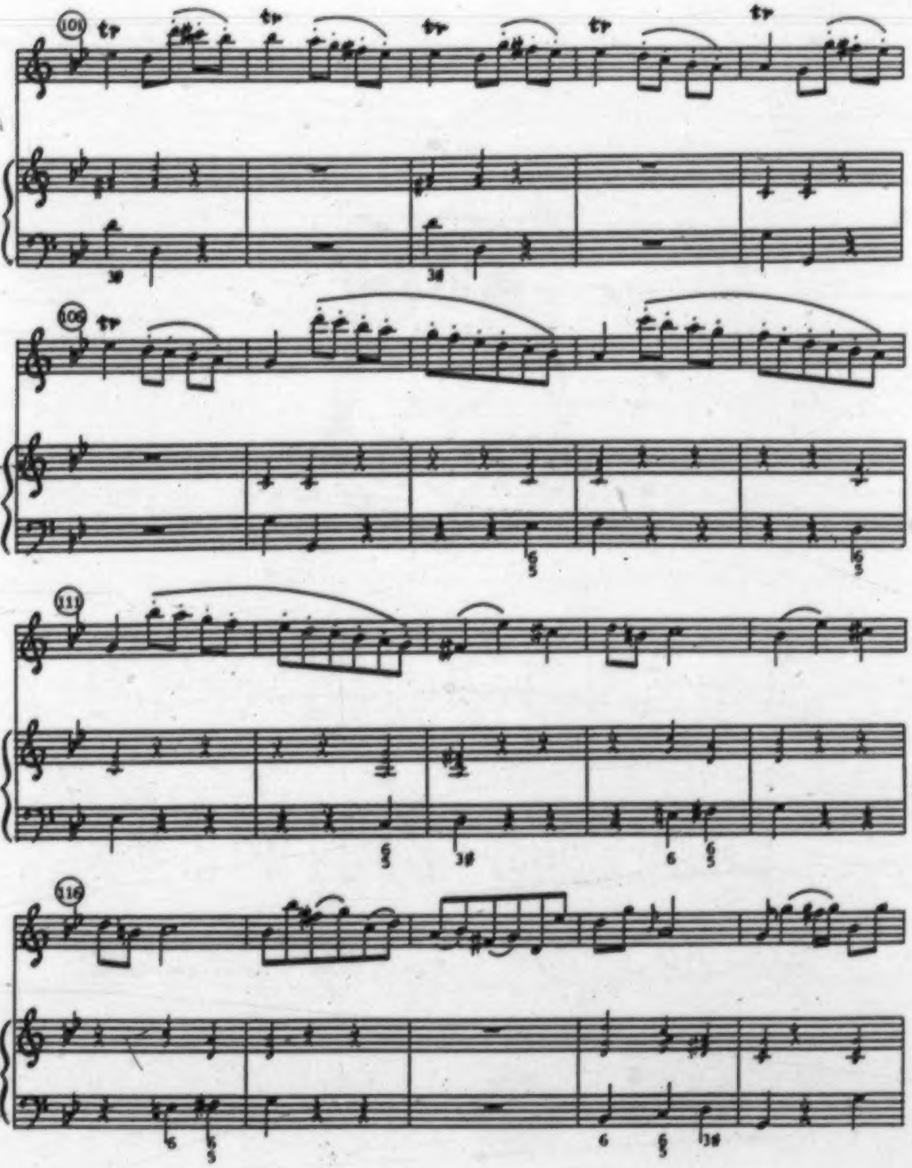
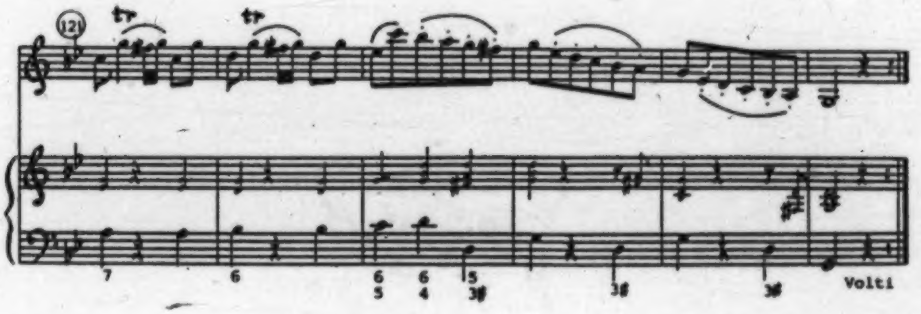

tr
3♯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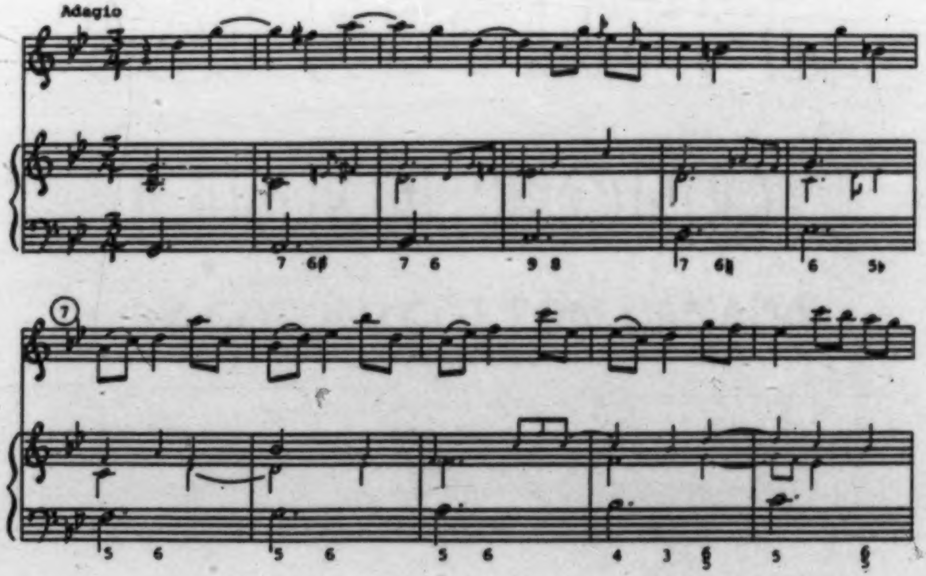
tr
tr
7
6
6 5
6 4
5 3♯
3♯
3♯
Volti


Adagio
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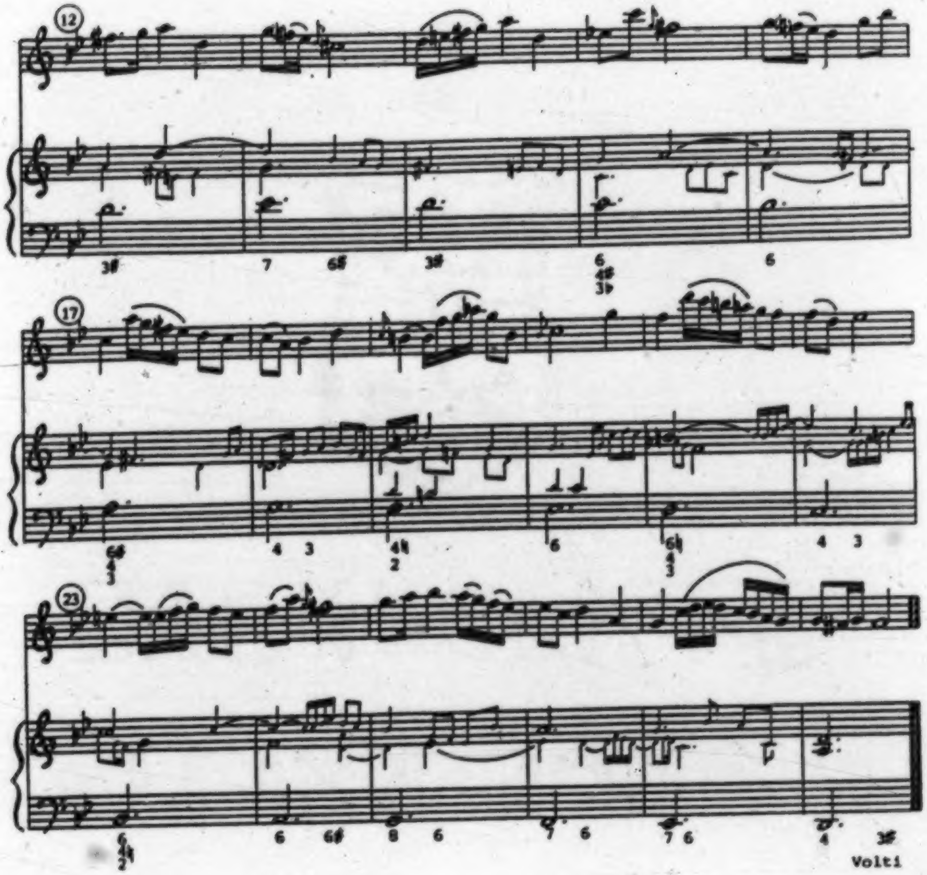
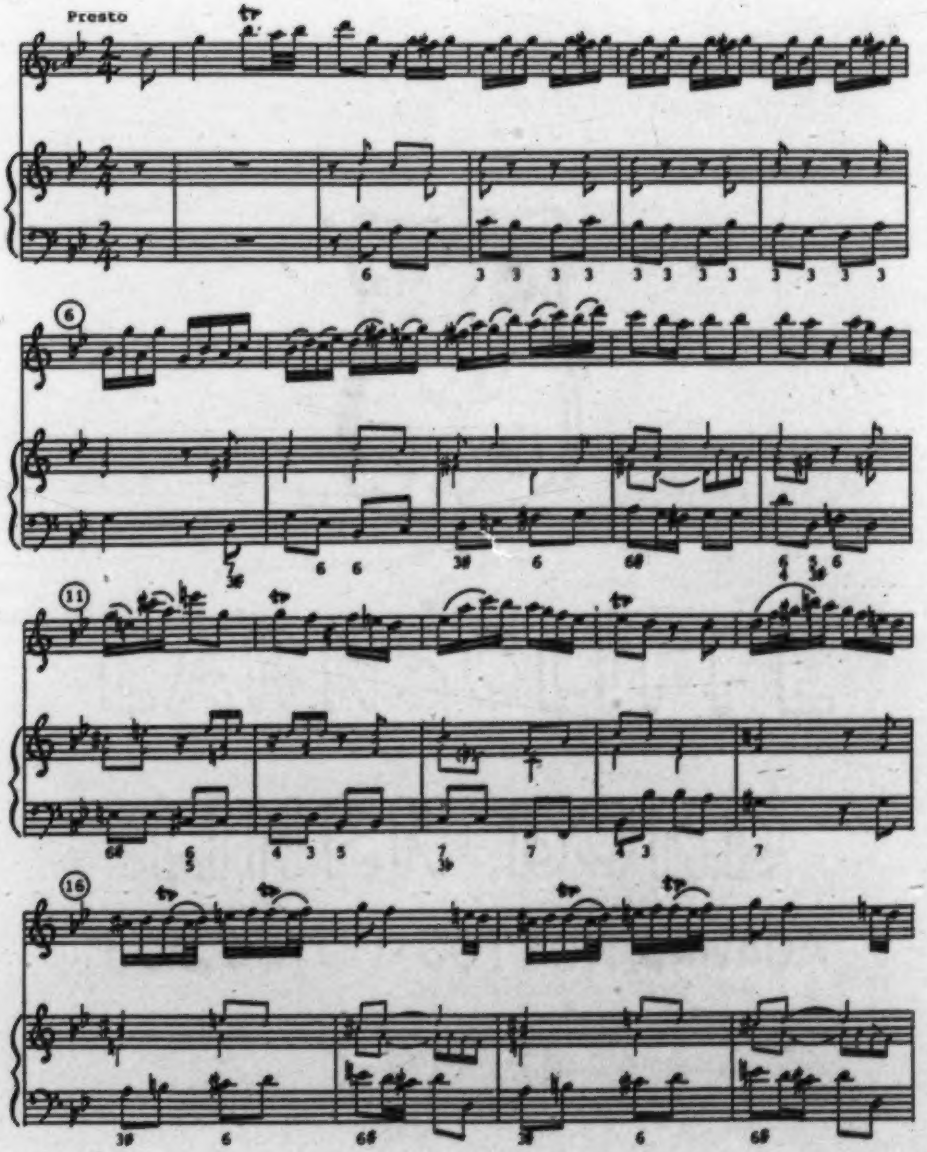
7 6
9 8
7 6♮
6 5♭
(7)
5 6
5 6
5 6
4 3 6 5
5 6 5



Volti


Presto
tr
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3 3 3 3
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3 3 3 3
6
6 6
3#
6
6#
6 4
5 3#
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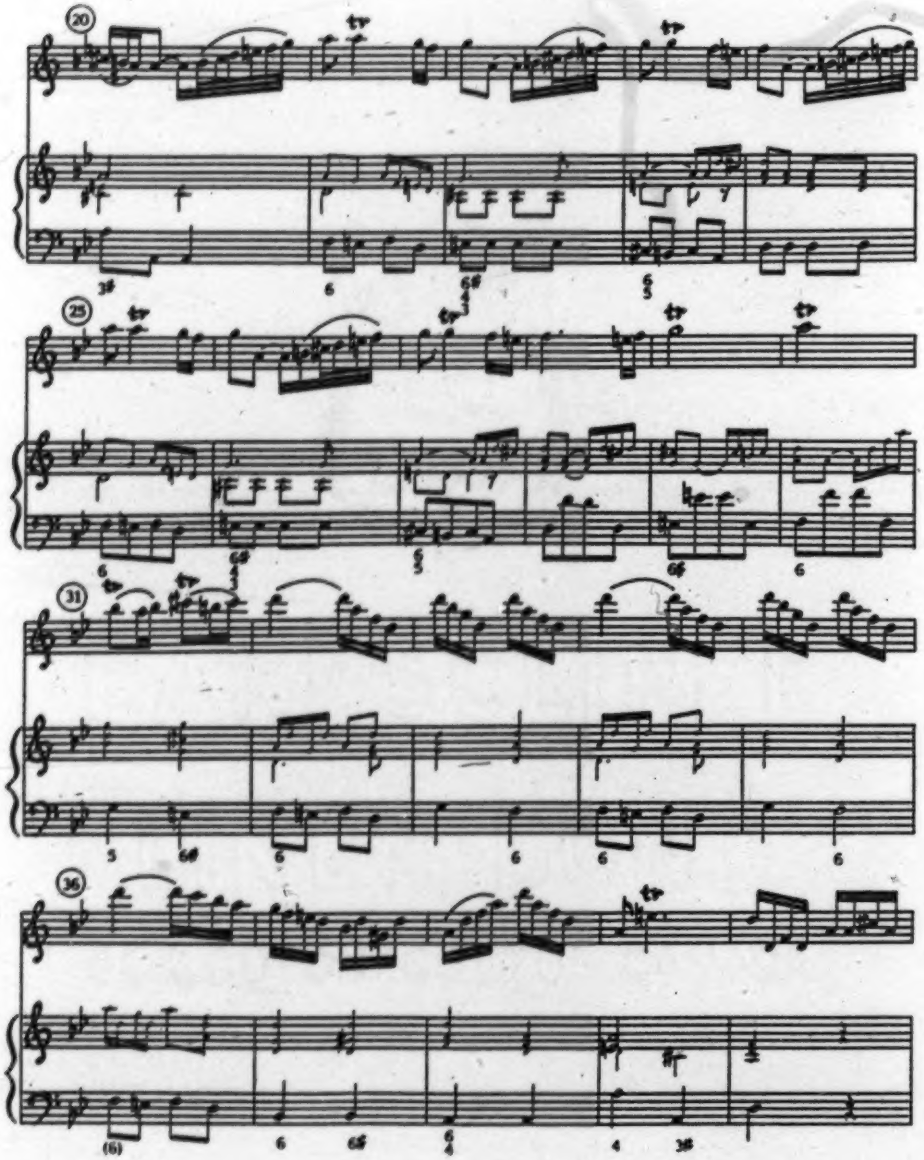
6#
3#
6
6#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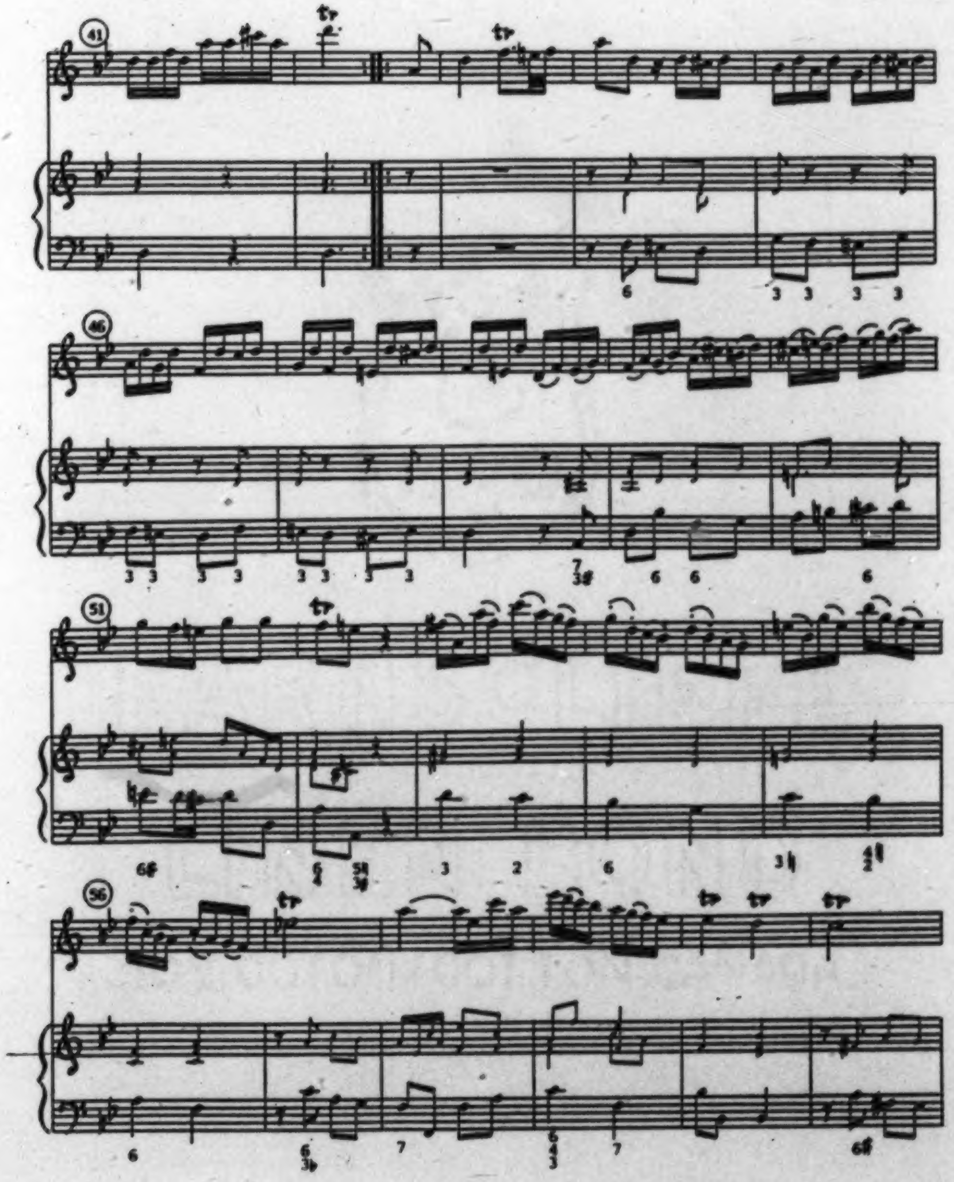
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3 3 3 3 3 3 3 3
7
3♯
6 6
6
51
tr
6♯
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4
5♮
3♯
3
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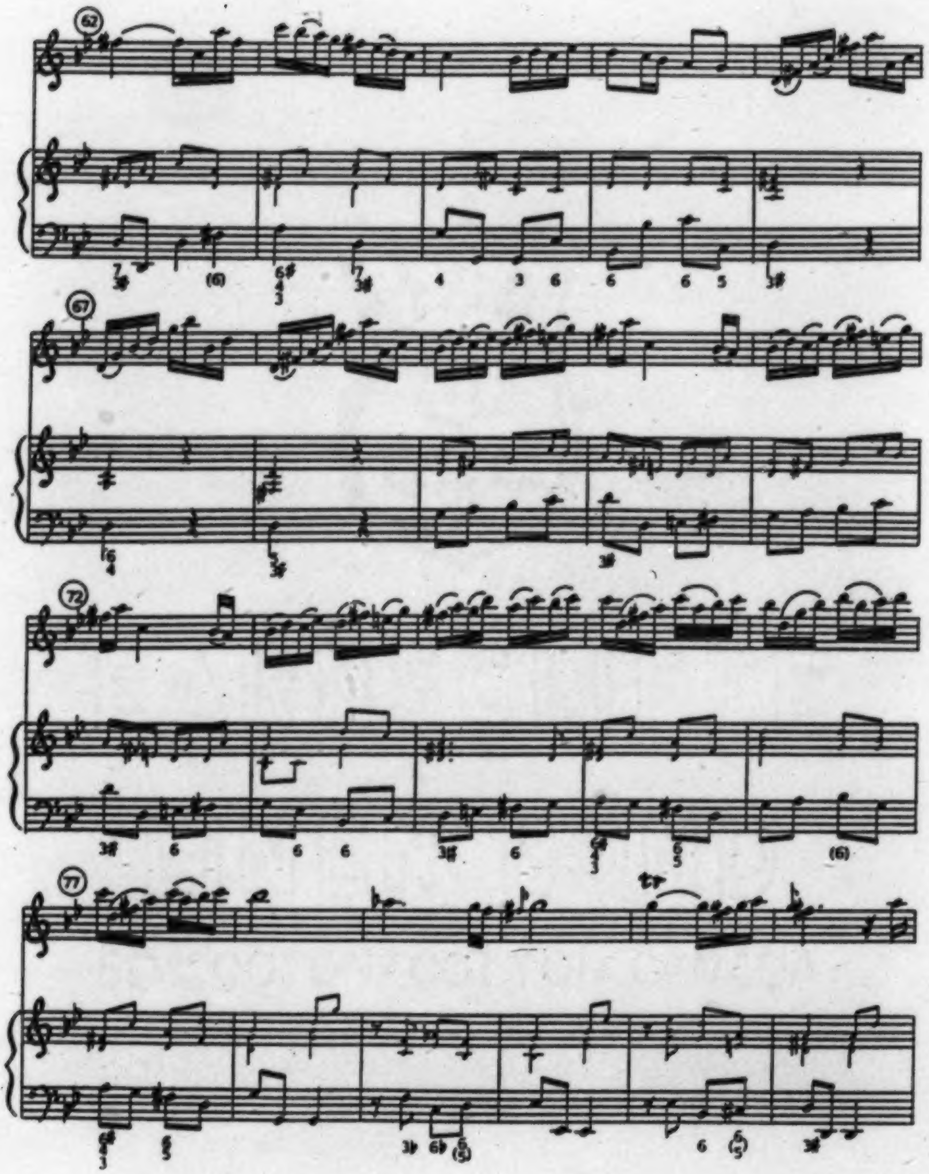
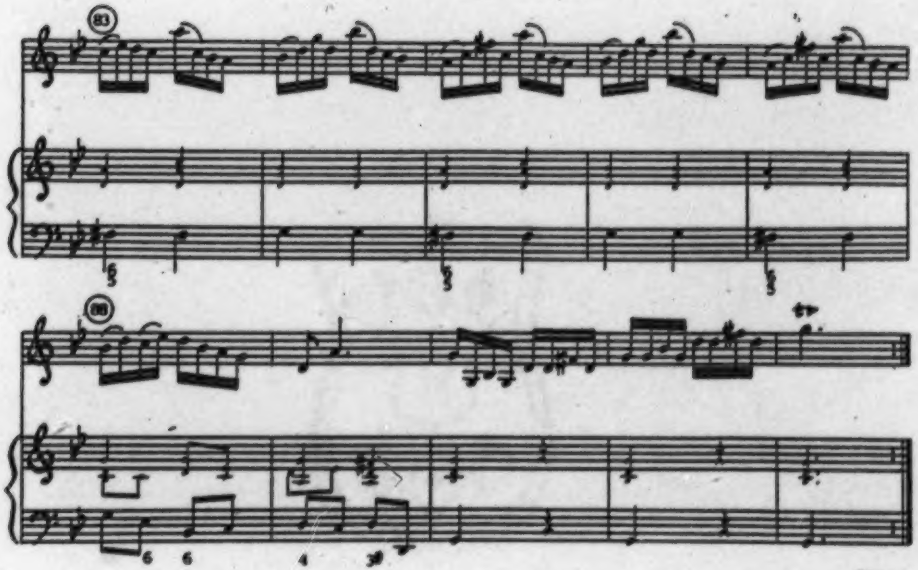
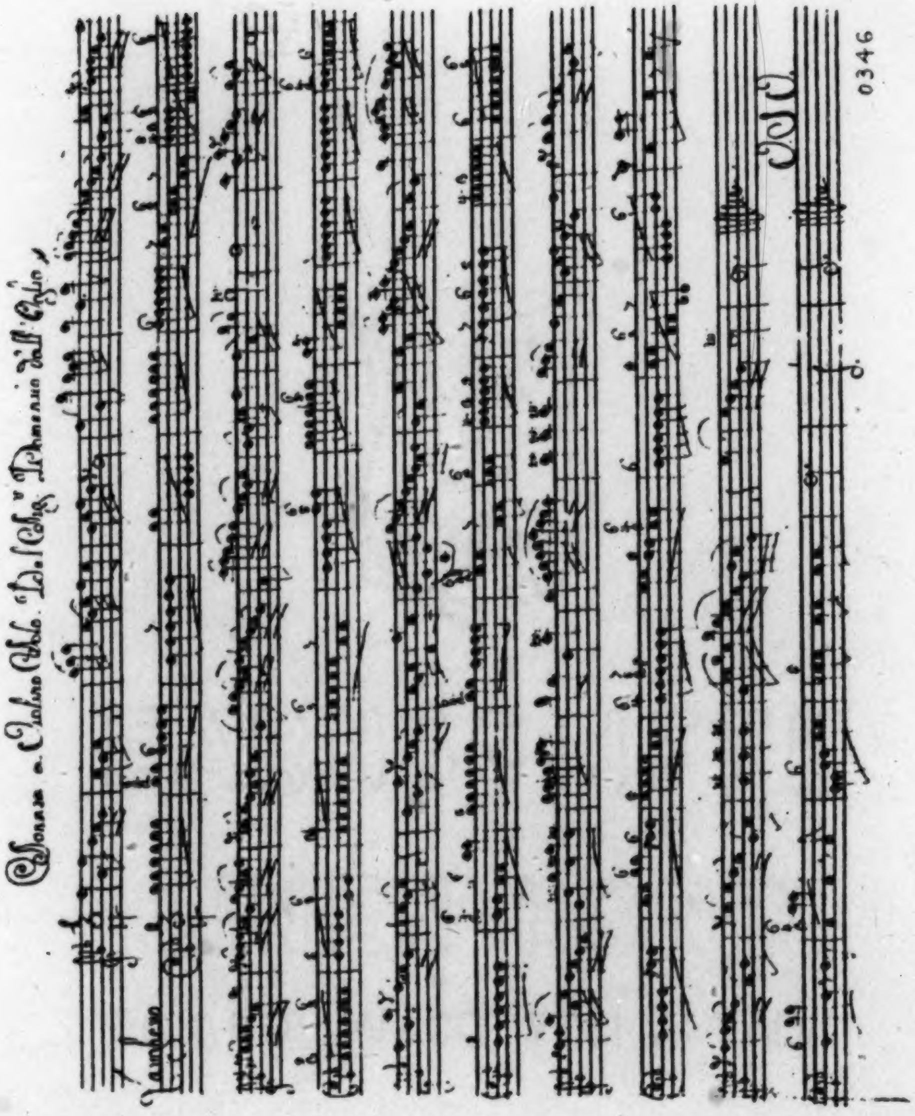
7
6
4
3
7
6♯


62
7 3♯ (6) 6♯ 4 3 7 3♯ 4 3 6 6 6 5 3♯
67
6 4 3♯ 3♯
72
3♯ 6 6 6 3♯ 6 6 4 3 6 5 (6)
77
6♯ 4 3 6 5 3♭ 6♭ 6 (5) 6 6 (5) 3♯
tr


83
88
Fine

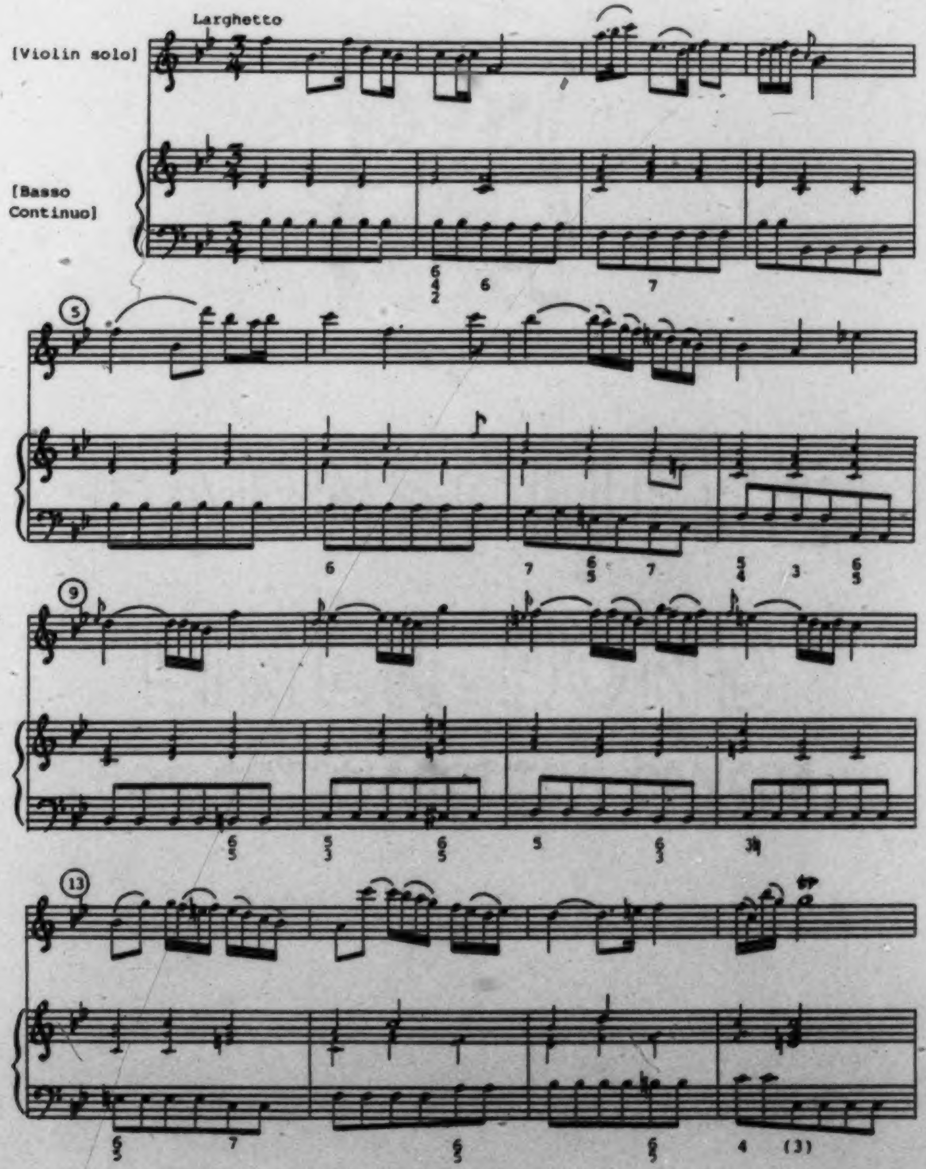
It. 346. Sonata a Violino Solo. Del Sig^{r}. Domenico dall'Oglio (facsimile of first movement).

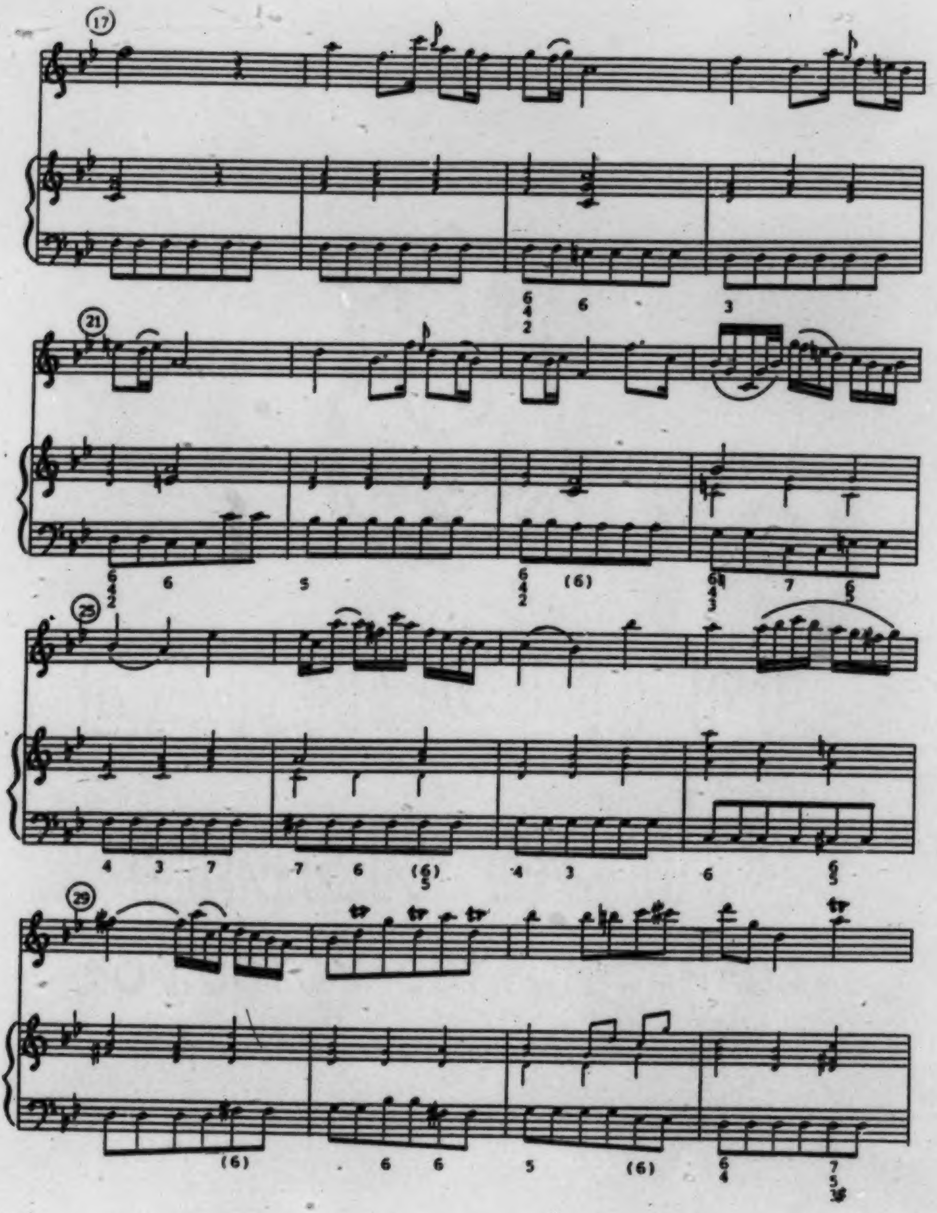


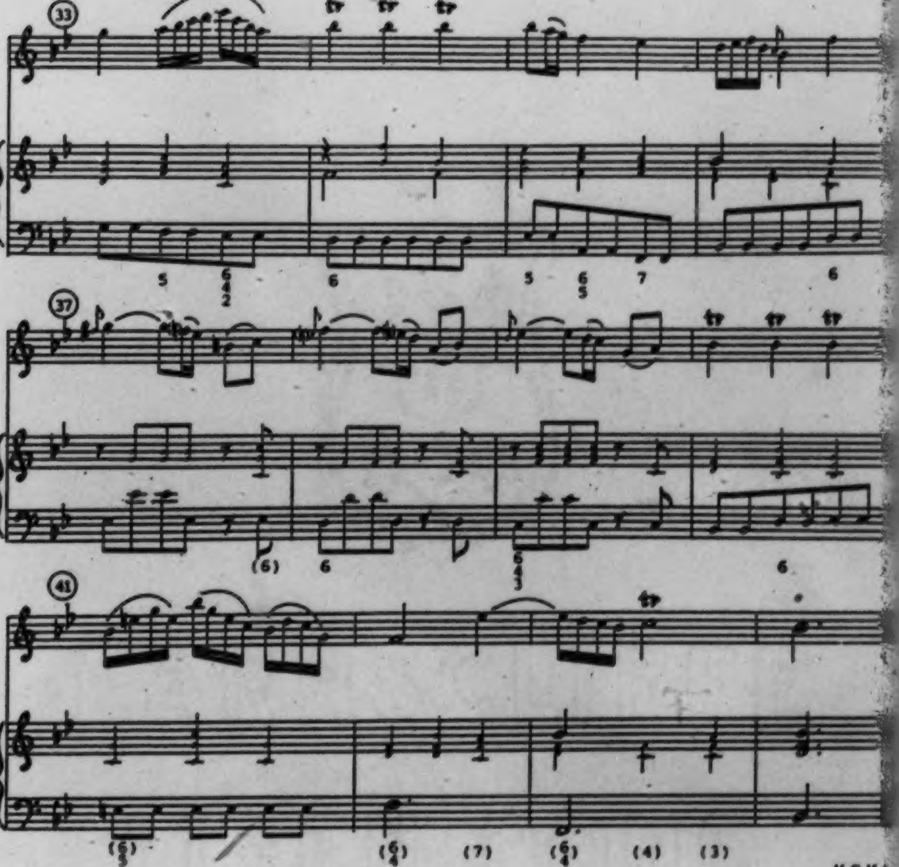
SONATA A VIOLINO SOLO

del Sigr. Domenico dall'Oglio

[It. 346]

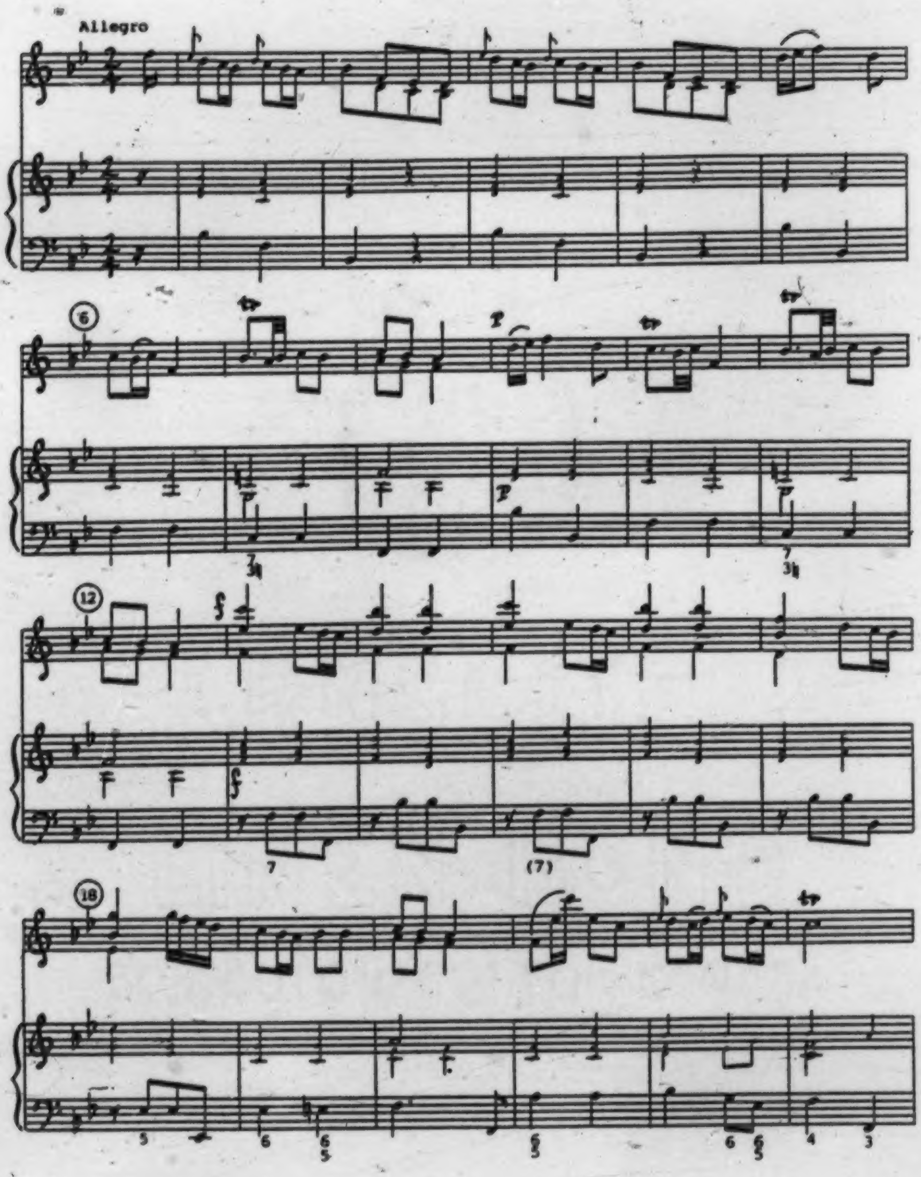


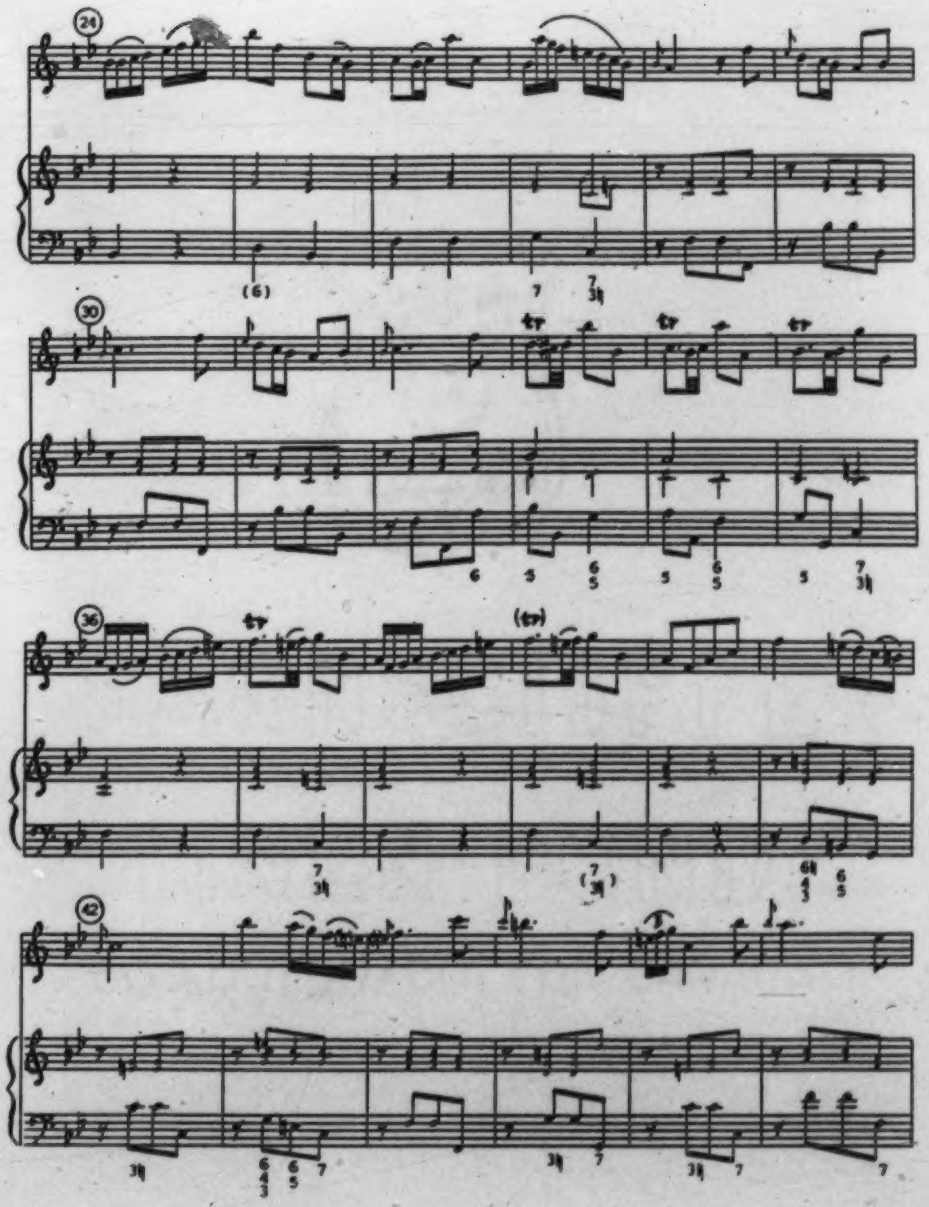

6 4 2
6 4 2
6 4 2
(6)
6 4 3
6 5
(6 5)
6 5
(6)
(6)
6 4
7 5 ♯3



V.S.V.

Allegro




24
(6)
7
7 3♮
30
tr
tr
tr
6
5
6 5
5
6 5
5
7 3♮
36
tr
(tr)
7 3♮
(7 3♮)
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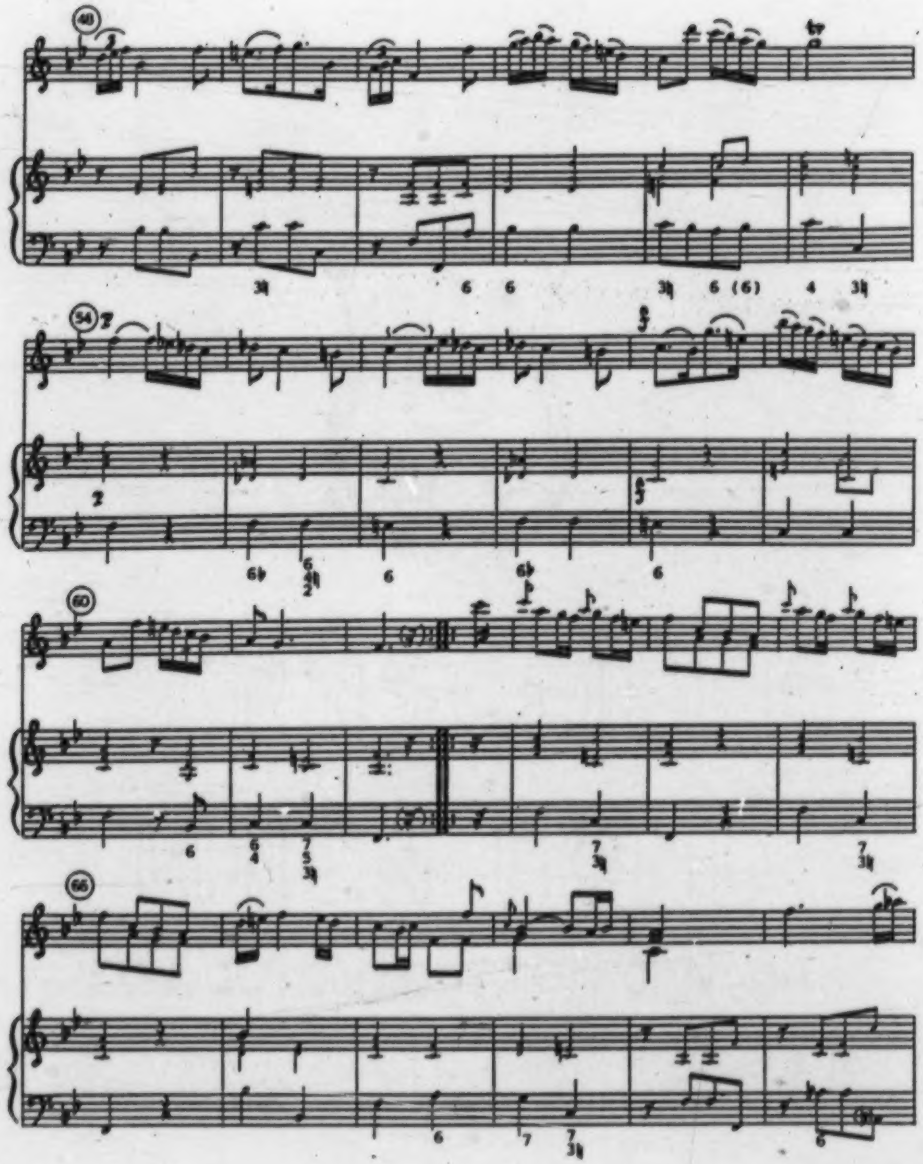
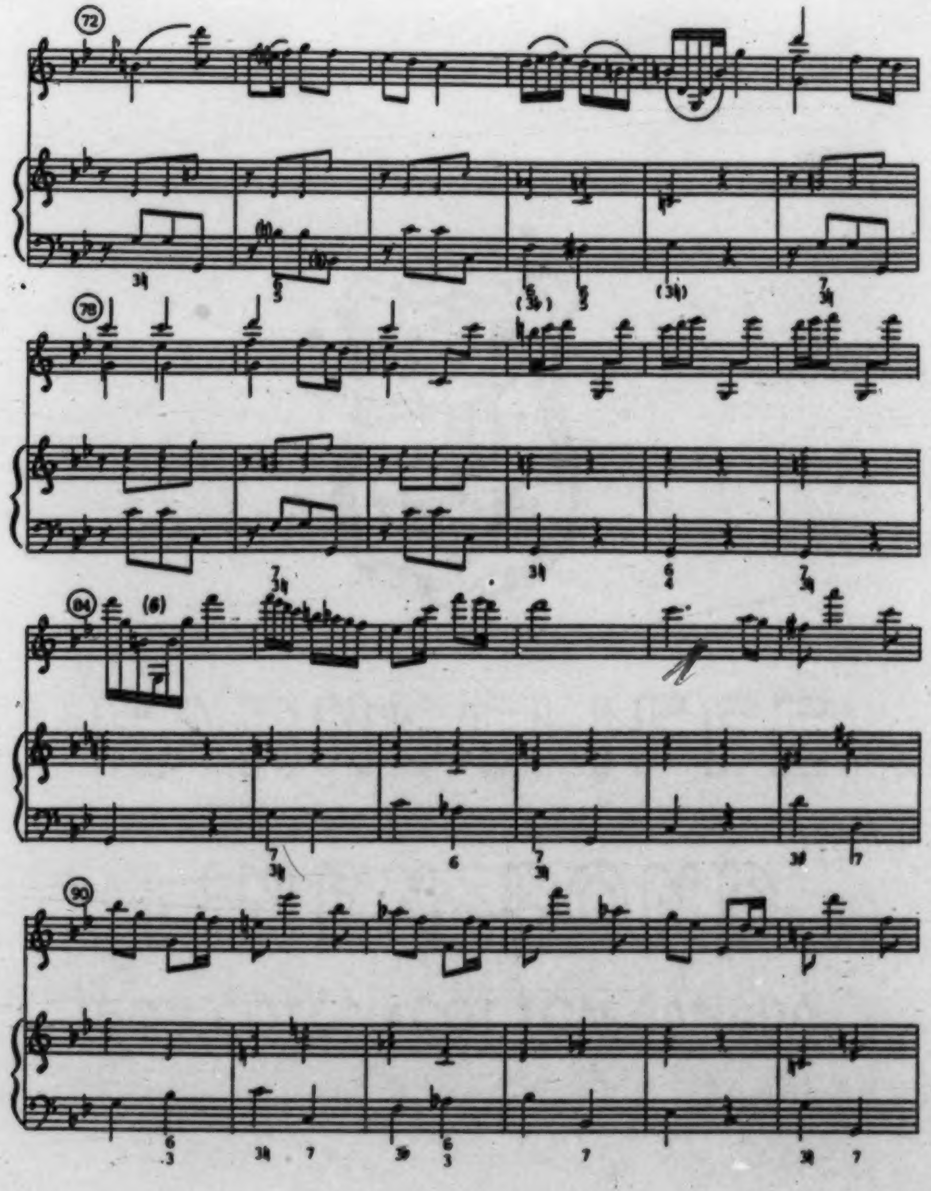
3♮
7
3♮
7
7

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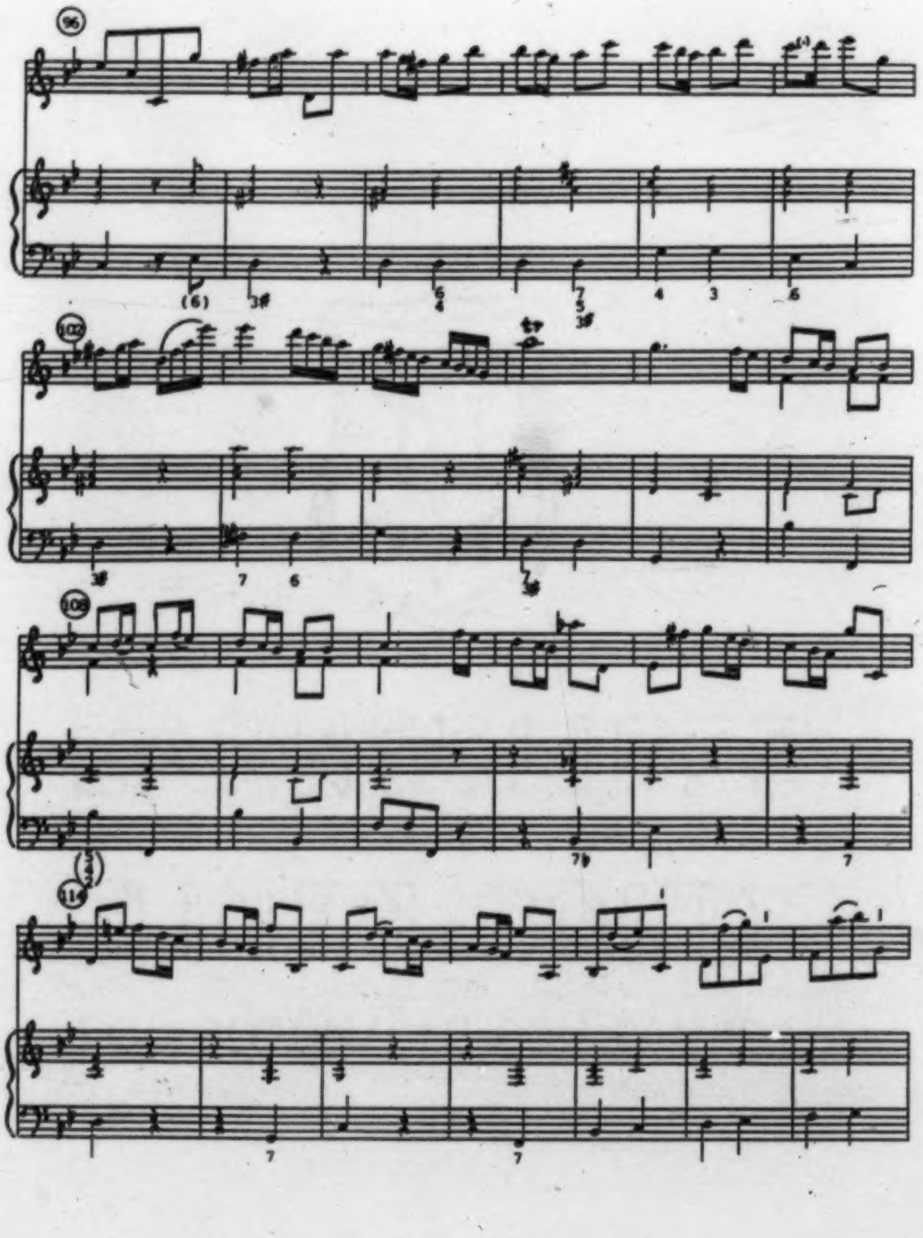
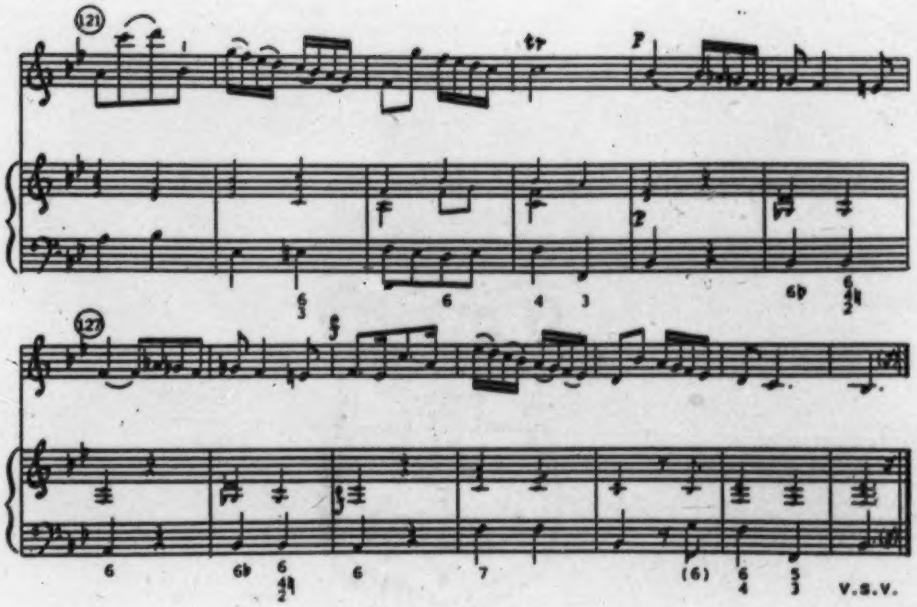
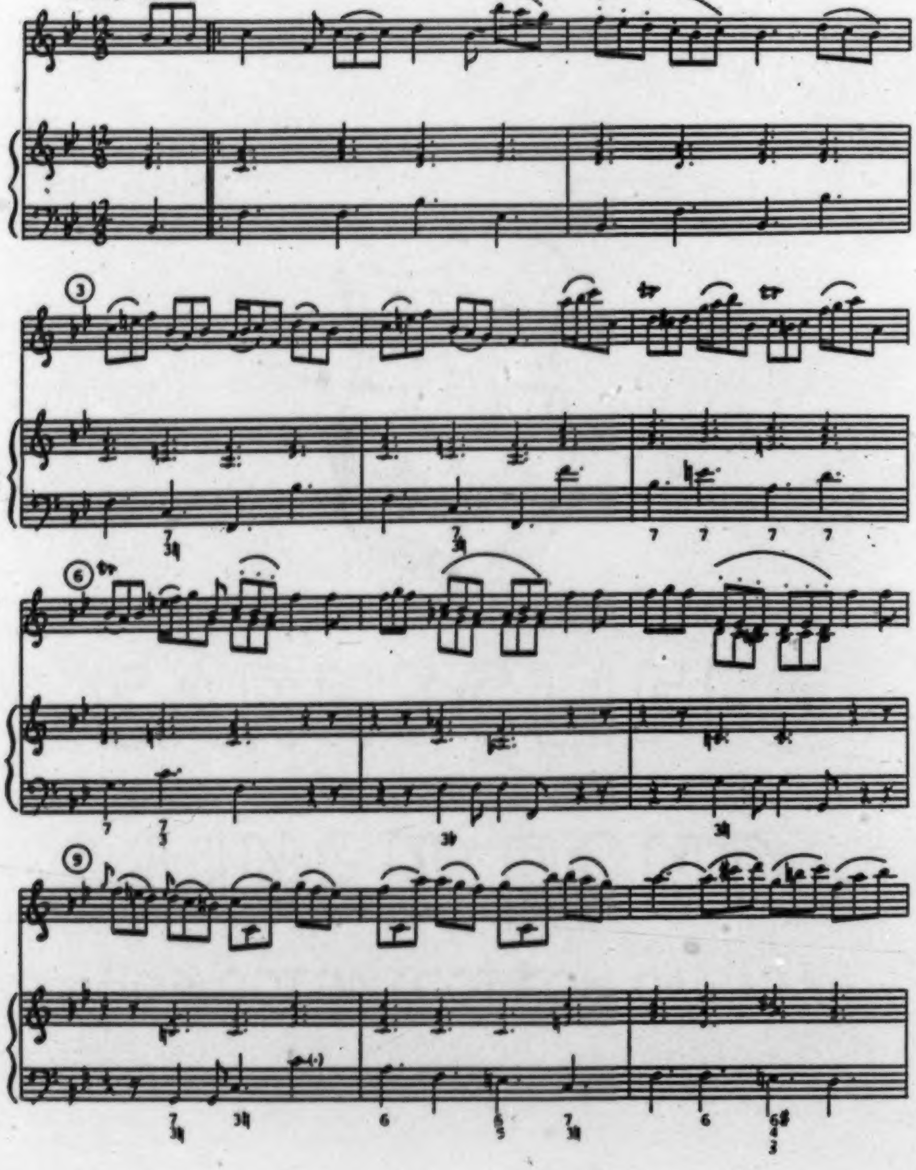
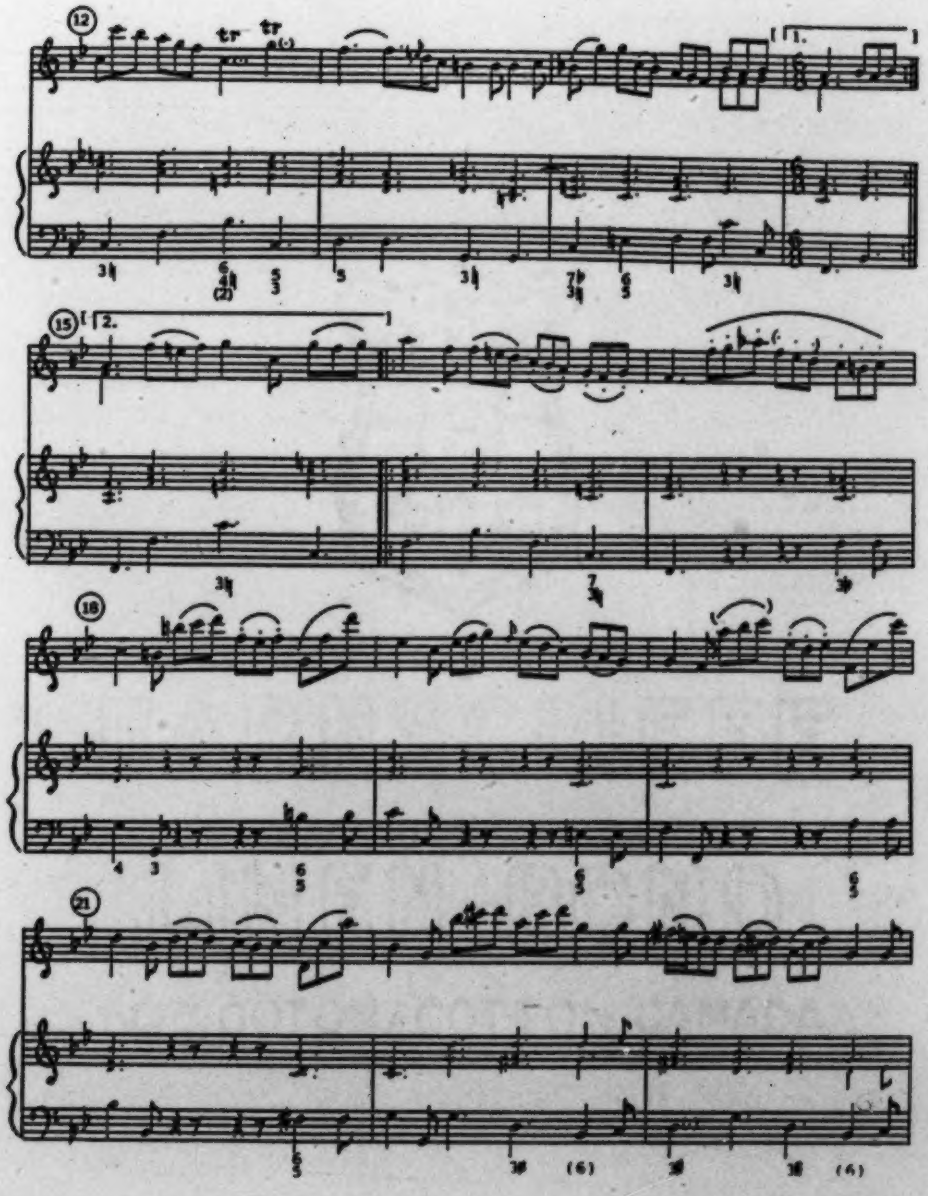
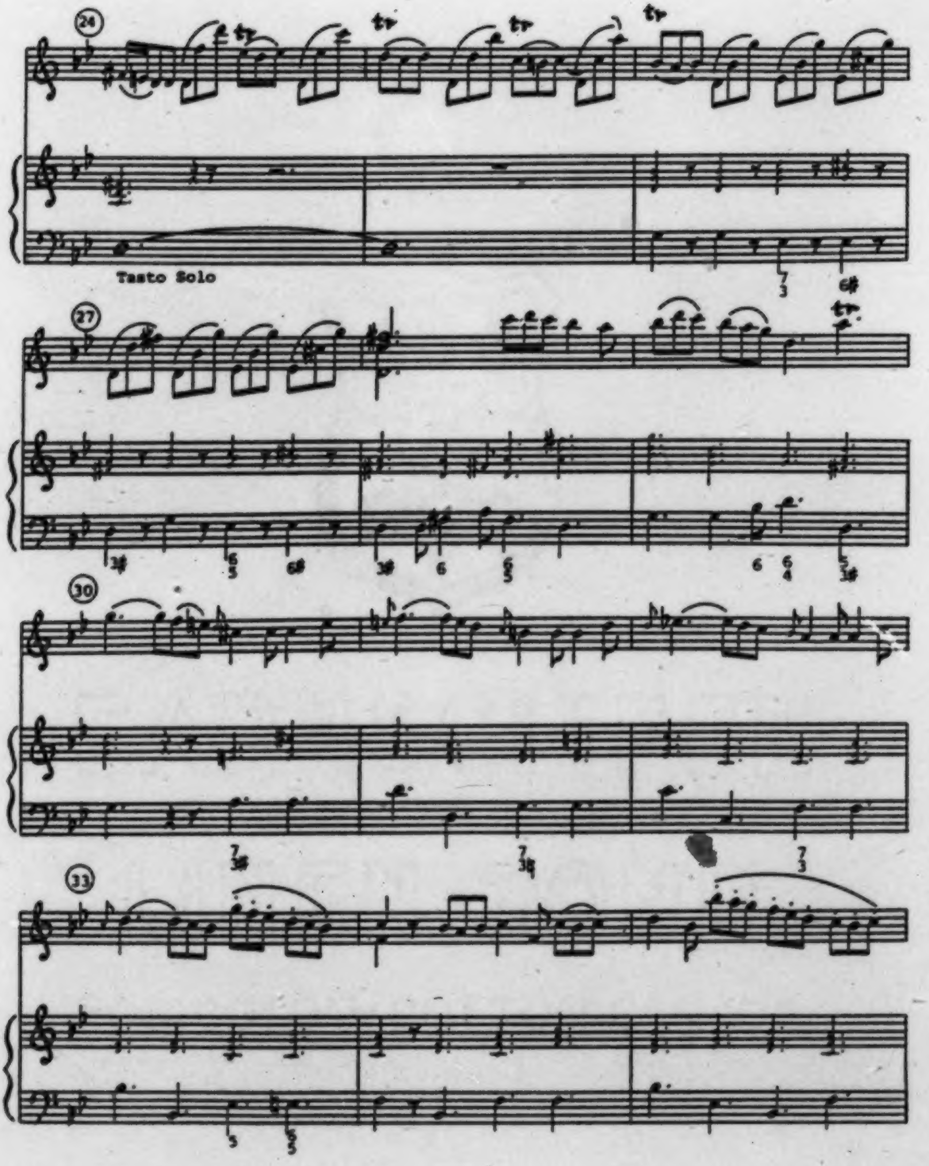

(6)
3#
3#
3#
3#
7♭

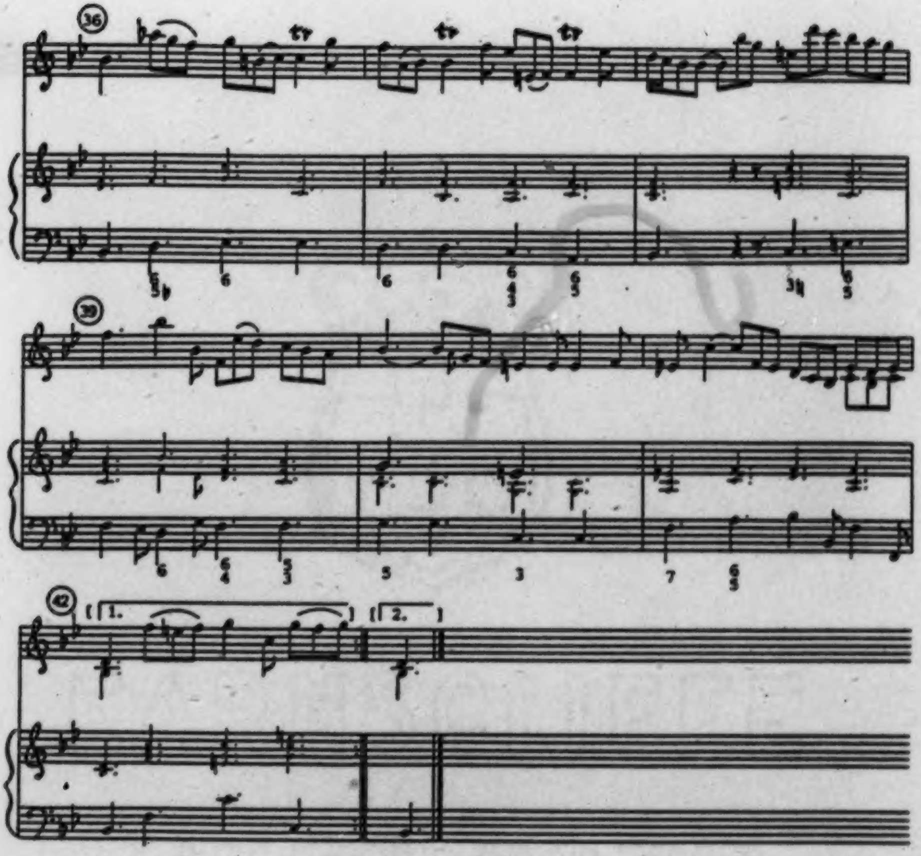

tr
p
4 3
6♭
4♮
6♭
4♮
(6)
V.S.V.

[Allegro]




12
tr
tr
1.
15
2.
18
21


24
tr
Tasto Solo
7 3
6#
27
3#
6 5
6#
3#
6
6 5
6
6 4
5 3#
30
7 3#
7 3♮
7 3
33
5
6 5



Fine